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The Beatles: Introduction

Millions of words have been written about the Beatles, probably more than any other young men of the twentieth century, and yet the Beatles' enormous celebrity ensures that any new nugget of information is still considered newsworthy enough to make front-page headlines. Tales of the group's "rags to riches" success are now legendary and can be used as guideposts for seekers of similar fortune and fame. The footsteps they trod from Liverpool to London, Hamburg to New York, are now carefully orchestrated tourist trails. The souls they left behind recount their associations with a certain wistfulness at having been left off the magical caravan.

As John Lennon so eloquently wrote, "Some are dead and some are living," and yet it is ironic that post-millennium only two of the group have lived to see sixty.

The Beatles were undoubtedly the most photographed men in the 1960s, but as one wades through the multitude of books that seem to emerge on a weekly basis, the images have a weary familiarity to them. It was a joy then for me to discover this archive of unique images, most of which have never been seen, at the Hulton-Getty collection in West London. Newspapers and magazines that covered the tumultuous rise of the group during the 1960s often shot much more than there was space to publish. Somehow, these outtakes ended up in the basement at Hulton-Getty, and the best of these are now collected in this single volume. These photographs offer a new view of the greatest, most influential band to ever grace this planet, and as such, are priceless recollections of a magical time. The Beatles brightened our lives then and continue to do so today. Long may they shine and illuminate our darkest hours.

We hope you enjoy the show!

Simon Wells
Sussex, England
December 2004

(PAGE 2) The Beatles at the launch party for their single, "All You Need is Love." June 24, 1967.

(OPPOSITE) A RIGHT SOAKING
During their first full day of filming *Help!*, the Beatles are in the swimming pool of the Nassau Beach Hotel while shooting some of the closing sequences. February 23, 1965.

From a Whisper to a Shout, 1963–1965

"The thing I'm afraid of is growing old. I hate that. You get old and you've missed it somehow. The old always resent the young and vice versa."

—*John Lennon*, 23

FROM WOOLTON, LIVERPOOL

"Don't say 'For Heaven's sake, say we're the new youth,' because that's a lot of old rubbish."

—*Paul McCartney*, 21

FROM ALLERTON, LIVERPOOL

"Naturally, I am part of my generation. I like the way people bring things out in the open. I'd hate it if when you spoke about sex everybody curled away."

—*George Harrison*, 20

FROM SPEKE, LIVERPOOL

"I'd like to end up sort of unforgettable."

—*Ringo Star*, 23

FROM DINGLE, LIVERPOOL

November 9, 1961

Where it all began. The Cavern, 10 Mathew Street, Liverpool, England. A dank, sweaty basement club that had formerly been used as a vegetable storage area. The Beatles played at the club 292 times before it finally closed in 1966. Some years later, with little regard for its historical significance, the venue was demolished to make way for a ventilation shaft to serve the city's underground system. Liverpool record shop proprietor Brian Epstein first saw the Beatles perform at the club on November 9, 1961.

Brian Epstein: "I was immediately struck by their music, their beat, and their sense of humor onstage. And even afterward when I met them, I was struck again by their personal charm. And it was there that really it all started . . ."

CLUB
ESPECIALLY
WELCOME
JOIN NOW
THE
EATLES
LAYED
HERE
282
TIMES
The CAVERN
PRESENTS
SWINGING
LUNCHTIME
SESSIONS
NOON to 2.15PM
MONDAYS TO
FRIDAYS
CAVERN
THIS IS
WHERE IT ALL
BEGAN!
THE
Cavern
THE CAV ERN
A STAR
SPANGLED
WEEKEND
WILSON PICKETT

February 10, 1963

Four northern lads down south. Not yet used to the subtlety of photo sessions, the boys nonetheless oblige photographer Cyrus Andrews as best they can by sitting on a table in the lounge of the Sloane Court Hotel in Chelsea, London. The Beatles' recording and television commitments required them to spend more and more time in the capital, and although they were all still living in Liverpool, they were cautious about moving to a more permanent base in the metropolis.

Ringo: "I don't think any of us are moving. We must have a base in London, you know, because we're there more than we are in Liverpool at the moment. But we're not moving our houses."

February 17, 1963

LUCKY STARS

The momentum was gathering pace. With a record deal secured with the mighty EMI organization, and publishing courtesy of Dick James, the Beatles had the strongest base to launch their assault on the musical summit of the world. Their spot on the highly influential show *Thank Your Lucky Stars* may have been the group's ninth television appearance, but it was a rare network exposure for the band and helped spread the Beatles' message to the four corners of the United Kingdom.

April 10, 1963

Working up a sweat at the Top Rank Majestic Ballroom in Birkenhead, Liverpool. After several months slicked back, Ringo's mop had finally fallen into the familiar Beatles' shape. The image that was to be imitated throughout the world was now complete.

George: "I don't think any of us had been bothered with having haircuts, and it was always long. Paul and John went to Paris and came back with it—something like this. And I went to the baths and came out with it like this."

October 13, 1963

Rehearsals for the Beatles' first appearance on TV's *Sunday Night at the London Palladium* in the heart of London's West End. The program, ATV's flagship Sunday night entertainment show, was seen by more than 15 million viewers, and elevated the Beatles into the nation's consciousness as major stars. The scenes outside the London Palladium that evening took the press by surprise and led to banner headlines the next day, along with the coinage of the word "Beatlemania" (a term that has stuck to this day). Despite the brouhaha, the Beatles were still cautious of just how long their success might actually last.

John: "'How long are you going to last?' Well, you can't say, you know? You can be bigheaded and say, 'Yeah, we're going to last ten years.' But as soon as you've said that, you think, 'We're lucky if we last three months.'"

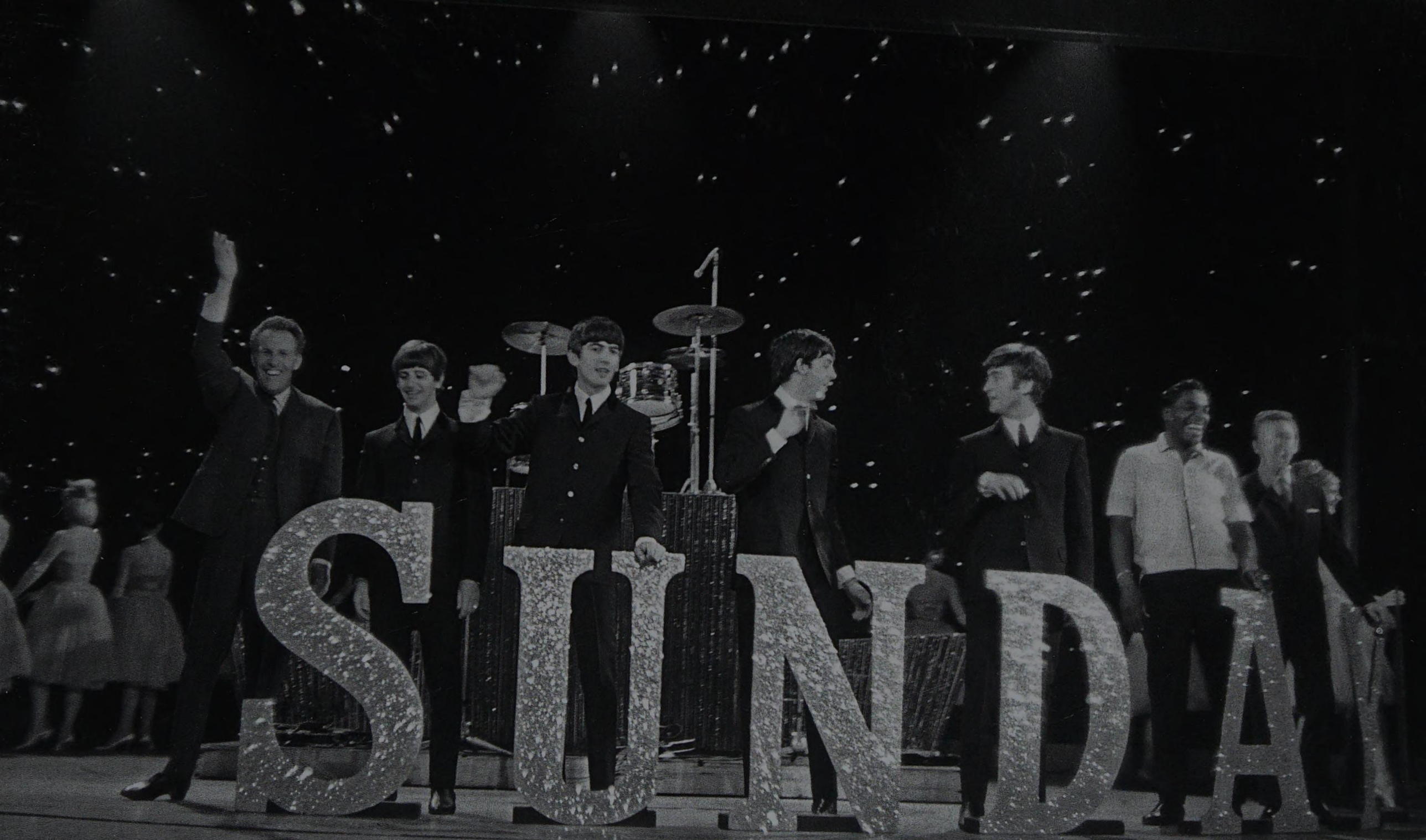
Paul: "We can't keep playing the same sort of music until we're about forty. Old men playing 'From Me to You'? Nobody is going to want to know at all about that sort of thing."

George: "Well, I suppose we'll stay doing this sort of stuff for a couple of years. Naturally we won't be able to stay at this level. But, we should have another two years at least, I think."

THE BEATLES

October 13, 1963

The Beatles and Bruce Forsyth rehearse the traditional coda to *Sunday Night at the London Palladium*. One interesting factor of the Beatles' early success was the ability of the group (under manager Brain Epstein's savvy and intuitive guidance) to embrace every situation that arose. They even agreed to prance around on a rotating dais, confirming that the "Cheeky Loveable Mop-tops" were willing to give anything a try. Coincidentally, the Rolling Stones later appeared on the show, although they would cause a minor uproar when they refused to mount the spinning stage at the end of the evening.


SUNDA

October 23, 1963

BOUND FOR SWEDEN

After a morning's recording at EMI studios for the group's forthcoming album, *With the Beatles*, the boys convened at London's Heathrow Airport for a trip to Sweden, their first engagement outside Britain since December 1962. The Scandinavian girls in the audience proved no less enthusiastic than their counterparts in the United Kingdom though, and several defied security to reach the stage and leap, literally, onto the group.

Paul: "It was a bit difficult playing with one on my back. Two girls jumped up onto the stage one night and one climbed on me and the other on George."

November 4, 1963

UNIFORMITY

Grabbing a quick coffee after lunch at the Mapleton Hotel, adjacent to the Prince of Wales Theatre on London's Coventry Street. Here, the Beatles were rehearsing for their most prestigious performance to date, the 1963 *Royal Variety Performance*. Never was the Beatles' bond closer than it was in the early days of Beatlemania. Everything revolved around their equal involvement in their daily schedule, and as a result of spending so much time together a startling uniformity arose in their clothes and deportment.

John: "You know the way people begin to look exactly like their dogs? Well, we're beginning to look like each other."

November 4, 1963

MR. CONFIDENT

Of all the Beatles, it was Paul who most heartily endorsed Brian Epstein's obsession with securing the patronage of the higher echelons of British society and in presenting the Beatles as the darlings of that crowd. Their appearance on the *Royal Variety Show* was confirmation of their meteoric rise on every rung of Britain's social ladder.

Q: "Paul, have you thought about your act for this show yet? Any changes in the act, or is it going to be, you know, the usual routine?"

Paul: "No, we'll have to change it, I'm sure. We can't do the same thing all the time. We haven't thought about what we're going to do yet."

November 4, 1963

Rehearsals at the *Royal Variety Show* with Marlene Dietrich and Tommy Steele. For weeks, the group had carefully rehearsed their patter for the *Royal Variety* performance, aware that it had to conform to the public perception of their cheeky, mop-top image. Paul was satisfied with his remark preceding the song "Till There Was You" that it had recently been recorded by their "favorite American group, Sophie Tucker" (a sly dig at her considerable size). John was gung ho about his rejoinder for the audience to "rattle their jewelry," although he would test manager Brian Epstein's tolerance by threatening to insert a few *f* words to liven up the stiffs in the audience.

John: "Will the people in the cheaper seats clap your hands? And the rest of you, if you'll just rattle your jewelry."

November 4, 1963

SLOUGH

It's all over and the boys line up for the presentation to the Queen Mother. Among other things, she asked the boys where their next performance was to be. Paul told her, "Slough." "Ah," she said, visibly excited by the prospect. "That's near us!" Although, publicly at least, they were excited at the opportunity to perform at the most prestigious event in Theaterland's calendar, the Beatles refused to appear on the show again.

John: "We were asked discreetly to do it every year after that but we always said, 'Stuff it!'"

November 15, 1963

Queuing for tickets at the Lewisham Odeon for the group's two shows on December 18. After the tumultuous success of the *Royal Variety Show*, the Beatles were now the nation's favorite quartet, and scenes such as these in South London were common all over the country. Even psychologists were being called upon to describe the phenomenon of Beatlemania. The ritualistic pelting of the group with Jelly Beans was leapt upon by the press as symbolizing something deeper than it probably was. (George had innocently remarked that the group liked the taste of them.)

From the *News of the World*, November 1963: "They are subconsciously preparing for motherhood. Their frenzied screams are a rehearsal for that moment. Even the Jelly [Beans] are symbolic."

MXA 680

November 16, 1963

(OPPOSITE TOP) THE EPSTEIN STABLE OF STARS
From left: The Beatles, Gerry and the Pacemakers, Billy J. Kramer and the Dakotas, and Brian Epstein line up for a group photograph. Epstein's management literally collected the cream of Merseyside talent, and using the Beatles' fame as collateral, ensured recording contracts and attendant press coverage for his roster of Liverpool entertainers.

The Observer: "Our correspondent does not get from Mr. Epstein the impression of a brilliant manipulator, but of a shrewd young man who has caught the lightning."

(OPPOSITE BOTTOM)
Outside of the Winter Gardens, Bournemouth, it was a familiar scene, with police lined up to ensure a safe passage for both fans and Beatles alike. It was reported that police authorities across the country were having their precious resources stretched to the limit to staff the various Beatles events. A more humorous side to the issue also emerged—many of the constabularies were competing against each other to see how quickly they could get the Beatles in and out of their concert venues during the various scrums of regional Beatlemania.

November 16, 1963

SCENES FROM THE WINTER GARDENS, BOURNEMOUTH

An otherwise inauspicious venue for an important moment in the Beatles' career. This night, no less than three U.S. networks sent TV crews to cover the Beatles' concert at the West Country holiday resort. With word of the group's remarkable success traveling across the Atlantic, television was quick to try and capture it as well as the effect the group was having on Britain's youth.

THE
BEATLES

November 19, 1963

EMI PRESENTATION

EMI headquarters, Manchester Square, London. The Beatles attended a special reception convened by the heads of EMI to receive a clutch of awards and discs for their records during 1963. In less than one year, the Beatles had gone from a small, provincial dance-hall band to the top-selling artists in the United Kingdom.

Ringo: "None of us has quite grasped what it is all about yet. It's washing over our heads like a huge tidal wave. But we're young. Youth is on our side. And it's youth that matters right now."

November 26, 1963

BEATLES BACKSTAGE AT THE REGAL CINEMA, CAMBRIDGE

The Beatles spent the night at the nearby University Arms Hotel after their show at the Regal Cinema. The management of the hotel, mindful that many of their staff might attempt to secure the Beatles' autographs (or something else), went to great lengths to protect the boys' privacy during their stay.

Memo: The Beatles

As many of you know, the Beatles will be staying here at the hotel tonight. It will be appreciated that during their stay they will not wish to be disturbed. It is strictly forbidden, therefore, for any member of the staff to try and obtain their autographs or invite any friends onto the premises during the evening or the following morning. Failure to comply with these instructions will result in instant dismissal.

November 27, 1963

PEOPLE AND PLACES

Performing for Granada TV's *People and Places*. During this particular show, the boys engaged in a hilarious interview with fellow Liverpudlian comedian Ken Dodd. Partway through the broadcast, Dodd comically asked the boys about his own future as a beat artist.

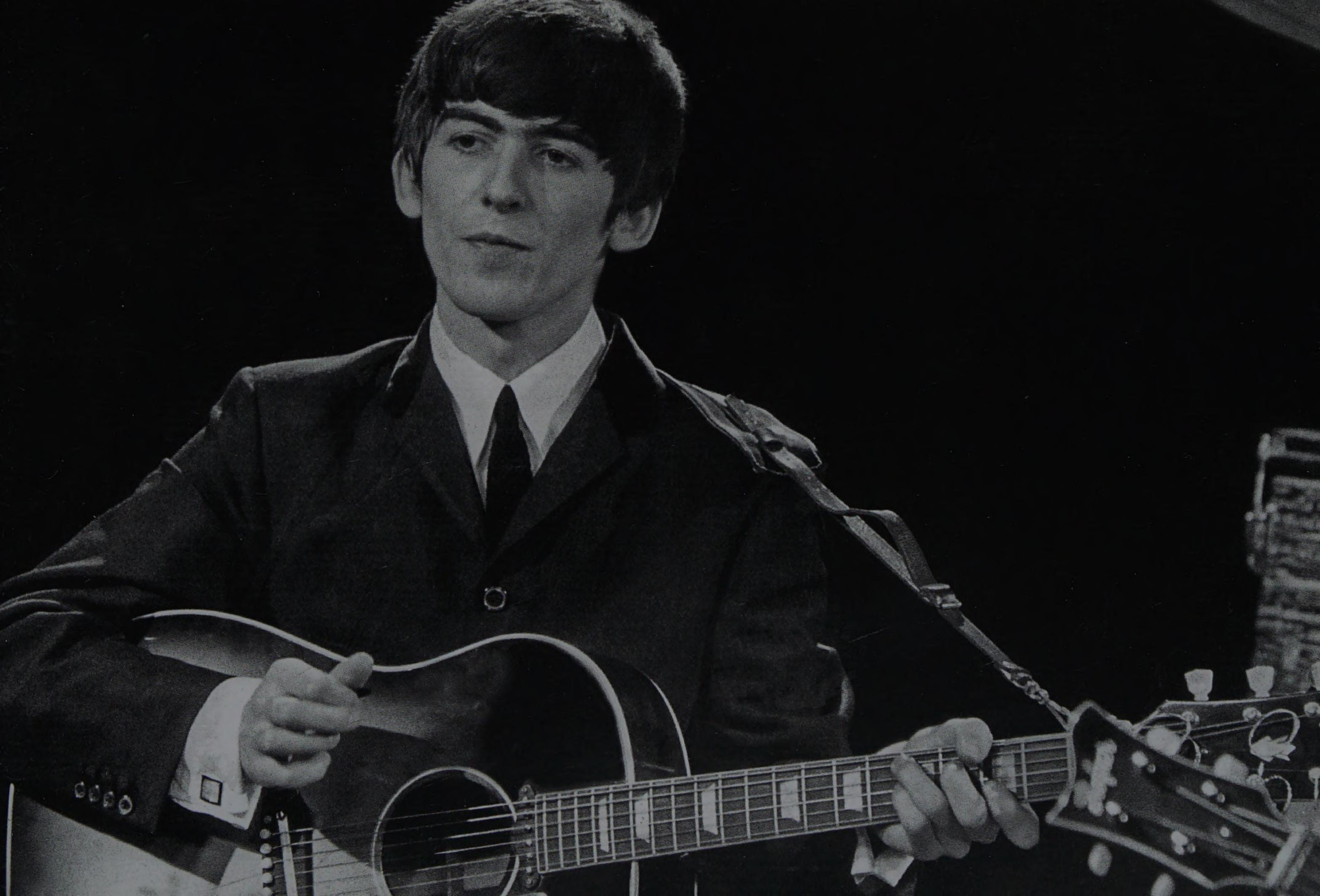
Ken Dodd: "Let's invite suggestions for an earthy name for me, what about one?"

George: "Sod."

November 27, 1963

KNOWING HIS PLACE

George keeping himself to himself on the *People and Places* show. On account of his younger age and still developing talent, George was by default the "third Beatle." Not yet confident enough to fully express himself through his song-writing (George had at this point written only one song that was deemed good enough to be recorded by the group), he nonetheless threw himself into fine-tuning his craft, spending hours practicing his distinctive sound on the guitar.



November 27, 1963

SMILES FROM THE NEW BOY

Ringo caught in a moment of repose during the filming of *People and Places*. Although he had visually assimilated into the group, it took considerable time for Ringo to settle fully into the band, given that the other three had been together as a unit for more than four years prior to his arrival. Nonetheless, as possibly the luckiest man alive, Ringo took it all in stride. Despite his turn in fortunes, Ringo wasn't convinced of the longevity of the group's success, and early on he set some of his earnings aside in the hopes of setting up a small business of his own one day.

Ringo: "I've always fancied having a ladies hairdressing salon. A string of them! Strut around in me stripes and tails, you know: 'Like a cup of tea, Madam?'"

December 2, 1963

THE BEATLES WITH MORECAMBE AND WISE

The Beatles never really seemed at ease when sparring with variety stars, although one exception was when they were with Morecambe and Wise, the popular British comedy duo. The boys spent the majority of the day at the ATV studios in Elstree, Herefordshire, rehearsing and performing a short musical set and a humorous skit with the duo, which included the old music-hall number "Moonlight Bay."

December 2, 1963

CHARITY DUTY

After their frantic day recording with Morecambe and Wise, the boys performed a long-standing charity gig at London's prestigious Grosvenor House ballroom in Mayfair. The Beatles were deeply unhappy about honoring this commitment to London's well-heeled society, even if it was for a charitable cause; as a result, they turned in a less than accomplished performance.

John: "If anybody tells us we were good tonight I'll spit in their faces; we were awful!"

THE
BEATLES

December 7, 1963

JUKE BOX JURY

The BBC's output to pop music in 1963 was decidedly minute. As a result, the nation was starved for anything to do with pop, and the audience ratings for *Juke Box Jury* were enormous. This show, a bland attempt to review the week's latest releases in a "hip" format, received a considerable boost when the four Beatles appeared on the judging panel for this week's edition. The recording coincided with a special concert for members of their fan club based north of Birmingham, and so the Liverpool Empire stage was temporarily transformed into a television studio.

David Jacobs (the show's host): "In my time I've introduced people from Sinatra to Crosby, and all I can say is, I am as excited as you are."

MISS
HIT
HN
NNON
PAUL
McCARTNEY
GEORGE
HARRISON

December 8, 1963

THE MORNING AFTER THE NIGHT BEFORE

Meeting the press at Lewisham Odeon, Southeast London, after the busiest day of their career to date. A "how long's it going to last?" mentality dictated that the group had little time to relax, lest the bubble burst.

George: "We'll soon be needing pills to keep going."

December 20, 1963

The Beatles onstage at the Astoria Cinema, Finsbury Park, in London, for their first *Christmas Show*. The production, a mixture of skits and music, ran for 16 nights over December 1963 and January 1964. The host, a young Australian called Rolf Harris, had the unenviable task of keeping order as 100,000 possessed Beatlemaniacs passed through the Astoria's doors during the run, intent on catching the boys' attention.

Rolf Harris: "For their spot, the scream was unbelievable, you couldn't hear a sound, the Beatles might just as well been miming out there. All you could hear was screaming, the whole audience. It was unbelievable."

January 12, 1964

REHEARSING AT THE LONDON PALLADIUM

The success of the group's first appearance on television's *Sunday Night at the London Palladium* ensured that impresario Val Parnell was constantly badgering manager Brian Epstein for the Beatles' patronage on his top-rated show. The predictable roar from the fans during the boys' performance led the show's host, Bruce Forsyth, to come up with an idea.

Bruce Forsyth: "We wondered how could we possibly have the Beatles on the *Palladium* show with all this screaming going on because we knew that the fans would get lots of tickets on the night. So I came up with the idea of using boards. So after their second number, Paul ran off and came back with a big board with a little bit of conversation on it: 'It's nice to be on the *Palladium*.' And then John would run off to the other side with another big board saying, 'Yeah, isn't it lovely, Paul?' They loved the idea."

THE
BEATLES

January 12, 1964

ROCKING THE PALLADIUM

Onstage at the London Palladium, Paul, George, and Ringo rehearse for their upcoming live appearance on *Sunday Night at the London Palladium*. The group had a strong dislike of miming, a common practice among many of their peers at the time, and would attempt to play live wherever possible. They played five numbers that evening: "I Want to Hold Your Hand," "This Boy," "All My Loving," "Money," and "Twist and Shout."

THE
BEATLES

January 14, 1964

SIGNING THEIR LIVES AWAY

George, John, and Paul signing the customary autographs, this time for the French pilot of their plane bound for Paris. Ringo would be detained in Liverpool because of fog and would eventually be driven to the French capital after catching a lift off a motor-racing driver.

STUYVESANT
STUYVESANT

January 15, 1964

TAKING THE AIR

John and George having a relatively quiet time on the streets of Paris. The buildup to their French concerts was fairly low-key, which afforded the band some time for meandering around the French capital prior to their first performance.

Q: "How important is it to succeed here?"

Paul: "It is important to succeed everywhere."

Q: "The French have not made up their minds about the Beatles. What do you think of them?"

John: "Oh, we like the Beatles. They're gear."

January 16, 1964

THE OLYMPIA THEATRE, PARIS

After conquering Britain, the Beatles' reception in the French capital was a tad lukewarm. The group was slotted into a 9-act, 18-day season at the Olympia Theatre in Paris where the audience, principally made up of young men, was considered restrained when compared with reactions they were getting in the United Kingdom.

George: "The audiences were a bit funny, you see. There were more boys than girls, and we missed the good old screams. But, you know, there were quite a lot of shouts."

January 16, 1964

TOP OF THE CHARTS

Ringo and Paul relax back at the George V Hotel in Paris after their first show at the Olympia. Despite the less than ecstatic response from both crowd and press, they now had greater things on their minds. That night, the news had come through from America that their single "I Want to Hold Your Hand" had reached number one on the Stateside charts. America was in an elevated state of anticipation for the band's arrival, and *Cashbox* magazine was predicting that the Beatles "could change the whole thinking of American companies toward all British records."

Dezo Hoffman (Beatles' photographer): "The news had come through that 'I Want to Hold Your Hand' was number one on the American Top 100. The Beatles couldn't even speak—not even John Lennon. They just sat on the floor like kittens at Brian's feet."

Brian Epstein: "There can be nothing more important than this, can there be?"

January 16, 1964

BRIAN AND HIS BOYS

Away from the madness, Brian and charges relax back at the George V Hotel after hearing of their American success. Brian was never happier than when he was alone with them, and was as besotted as any Beatles-obsessed teenager.

Brian Epstein: "The Beatles have broken every conceivable entertainment record in England. They are the most worshipped, the most idolized boys in the country."

February 5, 1964

BACK FROM PARIS

The boys alight from their BEA plane, which was hastily inscribed with an extra "TLES" to garner some cheeky publicity for the aircraft carriers and to offset the losses the boys would incur while in France. Whatever the merits of their trip to Paris, they now had America in their sights.

Q: "Looking forward to this American trip, have you had any reaction over there? Have you got any fan clubs going as we speak?"

Ringo: "Well, there's one supposed to be started and they're getting quite a good response, you know. Twelve thousand letters a day."

February 7, 1964

PRIOR TO TAKEOFF

It was becoming something of a tradition for the boys to give a perfunctory press conference before leaving Heathrow Airport; here, the lads give a few, slightly nervous words in between drinks and cigarettes before boarding their Stateside plane. Despite the positive signals coming in from the States, the group was still somewhat apprehensive about what the reception would be on their arrival there.

Paul: "Since America has always had everything, why should we be over there making money? They've got their own groups. What are we going to give them that they don't already have?"

February 7, 1964

HUSBAND AND WIFE

In a small anteroom at London's Heathrow Airport, John and wife Cynthia face the press for the first time as husband and wife. For months, John's marriage to Cynthia was a carefully guarded secret, Epstein fearing that if the fans got wind of a married Beatle it might precipitate a downturn in the group's popularity. Given the scurrilous nature of a certain section of the British press, the secret was out toward the end of 1963 (with no visible reverse of fortunes). Although Beatle partners were strictly forbidden from attending the group's tour itinerary, Cynthia was allowed to accompany John for their first trip to the States.

Cynthia Lennon: "The day of our departure to America was finally upon us and we were all beside ourselves with the thrill of the whole adventure. I think I must have been the most envied young lady in the British Isles and America that day. I felt like a billion dollars."

February 7, 1964

JETTING OFF

The Beatles on the steps of the aircraft prior to their departure to America. Although unknown to the boys' touring party, the first of what would be more than five thousand New York Beatles fans were already gathering at JFK Airport in anticipation of their arrival.

Ringo: "There won't be many there. The airport's too far out from the city."

PAN AME
EFIANCE

February 7, 1964

MEET THE PRESS

The boys convene a chaotic press conference at JFK Airport. In a room barely able to accommodate one hundred, more than two hundred newsmen and other associated media crammed in to quiz the Beatles.

Q: "What do you think your music does for these people?"

Paul: "We don't know. Really."

John: "If we knew, we'd form another group and be managers."

PAN AM

February 9, 1964

GETTING READY

John rehearsing for the *Ed Sullivan Show*. The anticipation of their appearance was palpable, with the New York theater surrounded by a phalanx of policemen and screaming crowds. There was a minor worry when, during the rehearsals, George developed a sore throat that quickly turned to influenza. With George confined to his bed, the group struggled on as a three-piece with road manager Neil Aspinall standing in for the benefit of the cameras.

Ed Sullivan (inquiring about whether Harrison would turn up for the show): "He'd better be, or I'm putting a wig on myself!"

February 9, 1964

"NICE TO MEET YOU, MR. SULLIVAN"

Perfect timing was a major factor in the Beatles' success and at no other time was this more the case than in the events leading up to their first engagement on the *Ed Sullivan Show*. By sheer coincidence, the Beatles' arrival at Heathrow, following their riotous tour of Sweden in late 1963, coincided with a visit Ed Sullivan and his wife were making to the United Kingdom. Intrigued by the chaotic scenes at the airport, and after checking out the band live, Sullivan booked the group for two appearances on his show, long before the mighty Capitol Records, EMI's label in the States, launched its massive Beatles publicity campaign on the youth of America. A record 73 million viewers tuned in to see the group's first appearance on Sunday night, February 9. Among them was evangelist Dr. Billy Graham, who even broke his pledge never to watch television on the Sabbath. Interestingly, the crime level in New York City was at an all-time low during the night of the broadcast. The Beatles had enchanted the nation.

Allen Ginsberg: "I started dancing. It seemed that the years of wartime repression were really over, or something was over, and the new era had begun. People were returning back into their bodies unafraid and were celebrating their physical existence—the dance, which is an old human ritual. Everybody was moved to dance."

February 9, 1964

Ed Sullivan: "Yesterday and today, our theater's been jammed with newspapermen and hundreds of photographers from all over the nation. And these veterans agree with me that the city never has witnessed the excitement stirred by these youngsters from Liverpool who call themselves the Beatles. Now, tonight, you're going to be twice entertained by them. Right now, and again in the second half of our show. Ladies and gentlemen, the Beatles!"

February 9, 1964

"THEY'RE HERE!"

The Beatles' onstage set at the Ed Sullivan Theater. The designers certainly earned their paycheck that day with a backdrop that imaginatively exploited this historic moment—the arrows pointing to the four most famous men in the Western Hemisphere perfectly summed up the feeling across America.

February 9, 1964

GATHERING AROUND THE MAN

The Beatles' appearance on Ed Sullivan's show was a milestone in the history of American broadcasting—the broadcast garnered the highest number of viewers of any TV show up to that time. Prior to their arrival in the States, the booking that Sullivan had made was based strictly on the fact that the group was a U.K. phenomenon; they were considered more a curiosity than a significant entertainment act. But the events of early 1964 changed everything, and the Beatles rolled into town as the world's hottest performers.

February 11, 1964

OUTSIDE THE WASHINGTON COLISEUM
Snow had enveloped the East Coast for the first few days of the Beatles' stay in the States, and so the group opted to take the train to Washington, D.C., for its first concert on U.S. soil.

Q: "You and the snow came to Washington at the same time today. Which do you think will have the greater impact?"

John: "The snow will probably last longer."

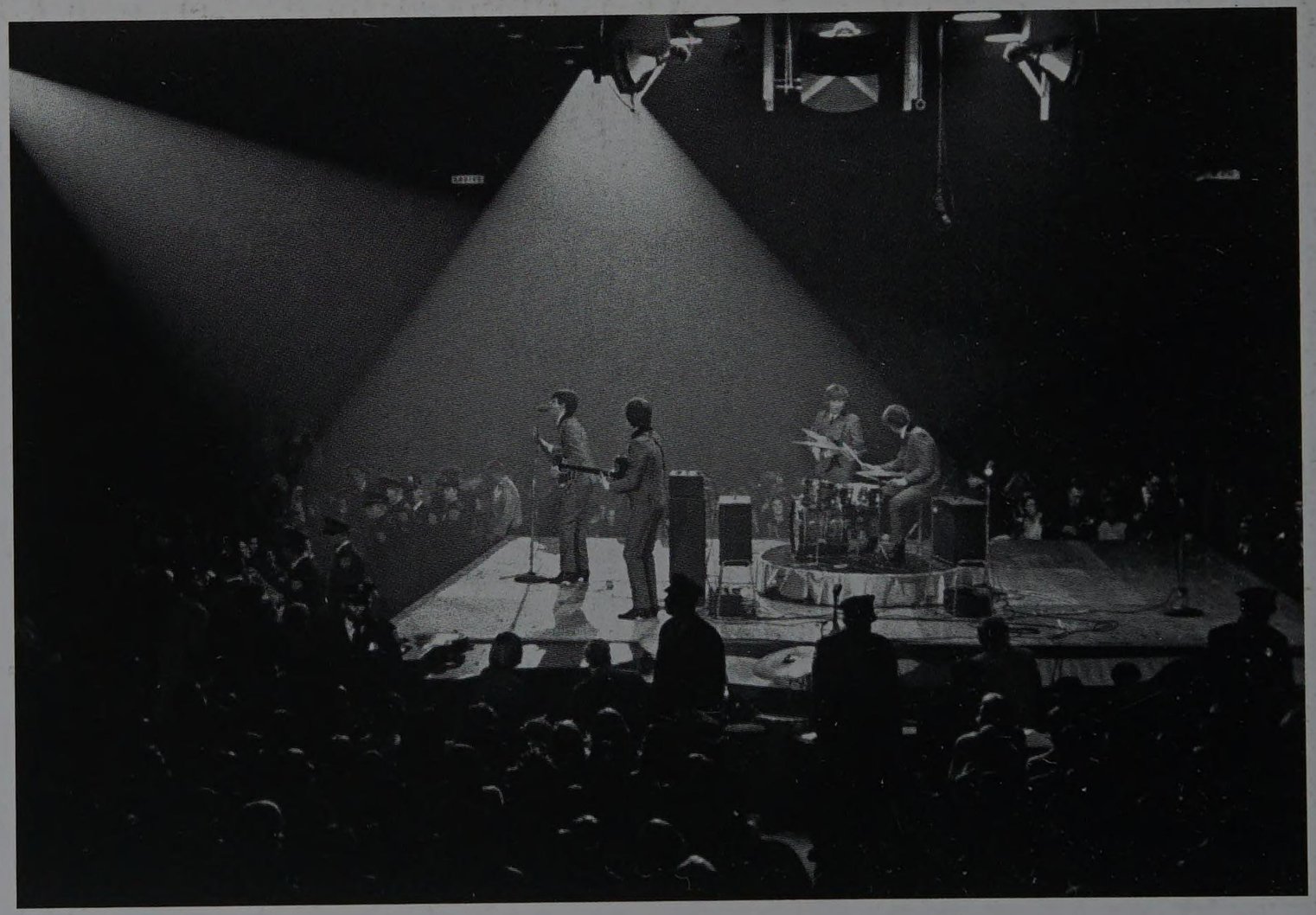
WASHINGTON

February 11, 1964

To give everyone in the 8,000-capacity crowd the best possible view, the Beatles' stage was situated in the center of the arena, necessitating that the group play alternate sides of the stage for several numbers before rotating around to face another side of the arena. Ringo's drum kit, placed on a mechanically revolving dais, actually broke down partway through the show and had to be manually pulled around by the drummer. Ringo wasn't that bothered though, nor was he worried by the hail of Jelly Beans lobbed at the group from adoring fans.

Ringo: "Some of them were throwing Jelly [Beans] in bags and they hurt like hailstones, but they could have ripped me apart and I couldn't have cared less. What an audience! I could have played all night."

February 11, 1964



VIEW FROM THE SIDE

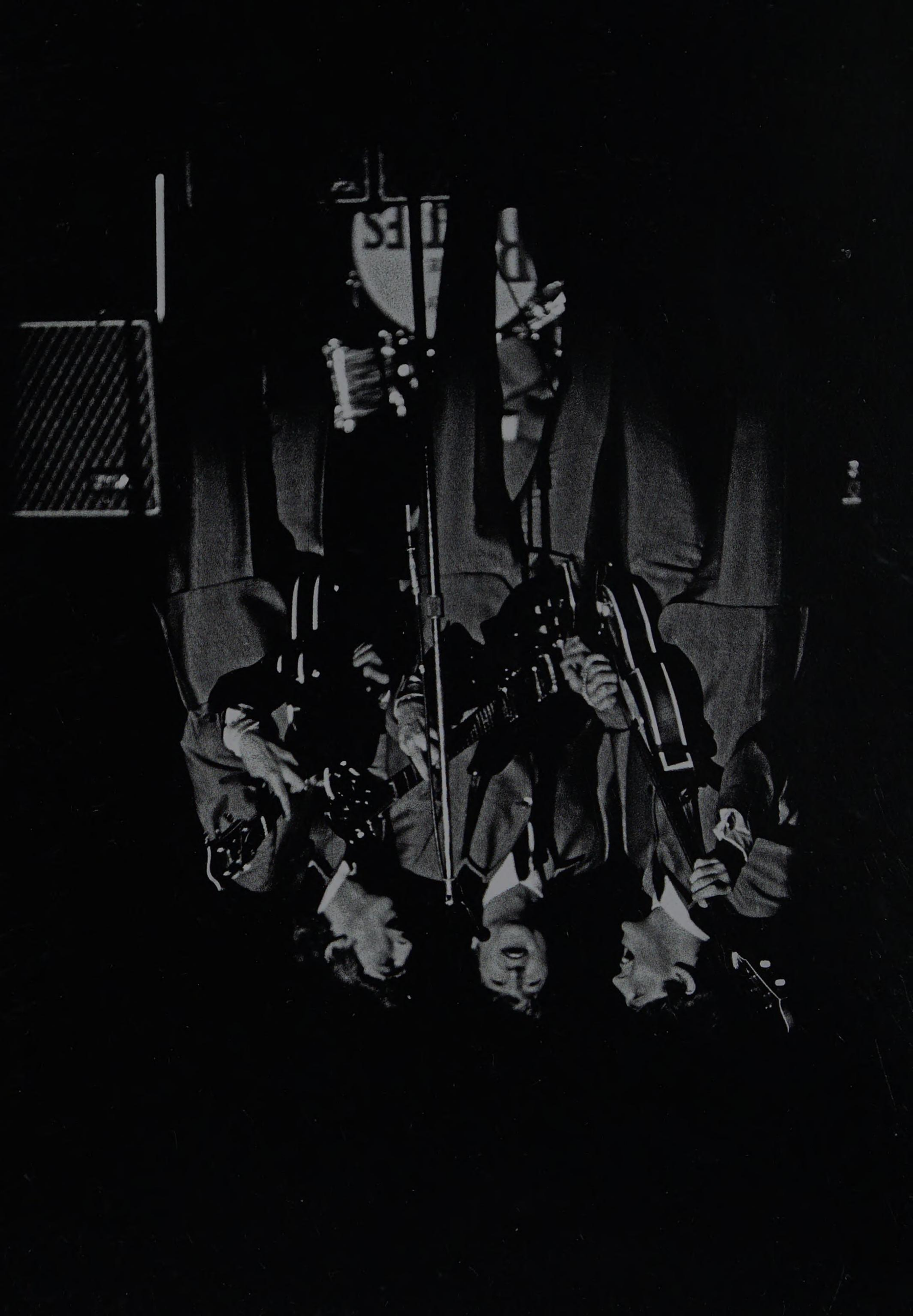
Washington was a tour de force for both group and audience. Judging from the surviving film footage—relayed to thousands via closed-circuit television—the Beatles gave their all during the concert; despite the silly revolving-stage maneuvers, it remains a highpoint in their performing career.

John: "They are the wildest, you know? Tonight was marvelous! Ridiculous! Eight thousand people all shouting at once. We were trying to shout louder than them with microphones and we still couldn't beat them. We thought it would be much quieter. We thought we'd have to grow on everybody, but everybody seems to know us already as if we'd been here for years. It's great!"

February 12, 1964

STOLEN PHOTO FROM CARNEGIE HALL

One of the conditions attached to the Beatles' appearance in the loftiest of New York's concert venues was that no photography of any kind was allowed inside the hall. As a result, precious few photographs exist from either of the two shows; most of the few images that survive come from the fans' lenses. However, this shot was taken surreptitiously without lighting, by a professional. To accommodate the six thousand–odd fans who'd bought tickets and the scores of New York's celebrity set intent on attending, a compromise was reached, allowing a small number of fans to sit at the side of the stage during the two performances, thereby freeing up some of the valuable seating.



February 16, 1964

SCENES FROM THE ED SULLIVAN SHOW AT
THE DEAUVILLE HOTEL, MIAMI

Such was the reaction to the Beatles' first appearance on the *Ed Sullivan Show*, the highest-rated show in U.S. television history, that the production crew traveled to Miami, where the Beatles were resting for a few days, to film yet another performance. This gave them two appearances on Sullivan's show during their stay in the States.

Ed Sullivan: "These boys are good musicians. When I finally saw them play in England, and the reaction, I said to Mrs. Sullivan, 'These boys have something.'"

February 16, 1964

PAST THE SUN BEDS . . .

The boys, a Miami police guard, and road manager Neil Aspinall walk around the back of the Deauville Hotel in Miami en route to the hastily improvised TV set in the ballroom where they were to film their second appearance on the *Ed Sullivan Show.* The advertisers, with the promise of another 70 million–plus audience in attendance, were squealing with delight at their fortune.

February 16, 1964

THESE BOYS

Surrounded by a phalanx of television cameras, the boys put in a rousing performance of "This Boy" for their second live Ed Sullivan performance. Later in the year, Sullivan would follow the group over to England to record an interview during the filming of the Beatles' first movie, *A Hard Day's Night*. Sullivan's relationship with the Beatles would endure over the years, the high-point being his introduction of them at their historic Shea Stadium concert (August 15, 1965). The group would appear live on the *Ed Sullivan Show* only one more time, but a steady stream of filmed appearances would continue to make their way onto his show.

BEATLE

February 17, 1964

THE BEACH BOYS

Initially, the Beatles' first trip to the States was solely a promotional affair, with radio and television exposure the priority. Naturally, given the phenomenal response, other elements were drawn into the Beatles' schedule to satisfy the enormous demand. But the group was adamant that they be allowed a few days' rest and relaxation in Miami to wind down after their endeavors. Epstein, true to his word, allowed the group some quality time in the sun.

Q: "Did you ever have a chance, John, to just get away on your own without anybody recognizing you?"

John: "Yeah. We borrowed a couple of millionaire's houses, you know."

Q: "You could afford to buy a couple of millionaire's houses, couldn't you?"

Paul: "No."

John: "Yeah, we'd sooner borrow them. It's cheaper."

February 17, 1964

IT'S A LONG WAY FROM LIME STREET
John, boots and clothes in hand, makes a dash from pool to lounge chair during the boys' afternoon photo session in Miami. The Beatles were still in awe of the trappings of their success and gleefully lapped up all the attention they were receiving. Certainly, they'd come a long way from the days of cadging bacon sandwiches and cups of coffee in return for playing in Liverpool's clubs and bars.

February 17, 1964

TOWELLING OFF

Paul takes a towel to his precious hair. It was a peaceful few days in Miami and a welcome respite from the madness they were experiencing everywhere else. Miami offered the group some much-needed time to reflect on their amazing success in the States. The sunny city welcomed the boys to its warm shores and offered them whatever they needed during their stay.

Paul: "We borrowed these houses, you see. These people rang up and said, 'Do you want our house, lad?' So we said, 'By gum, we do!'"

February 17, 1964

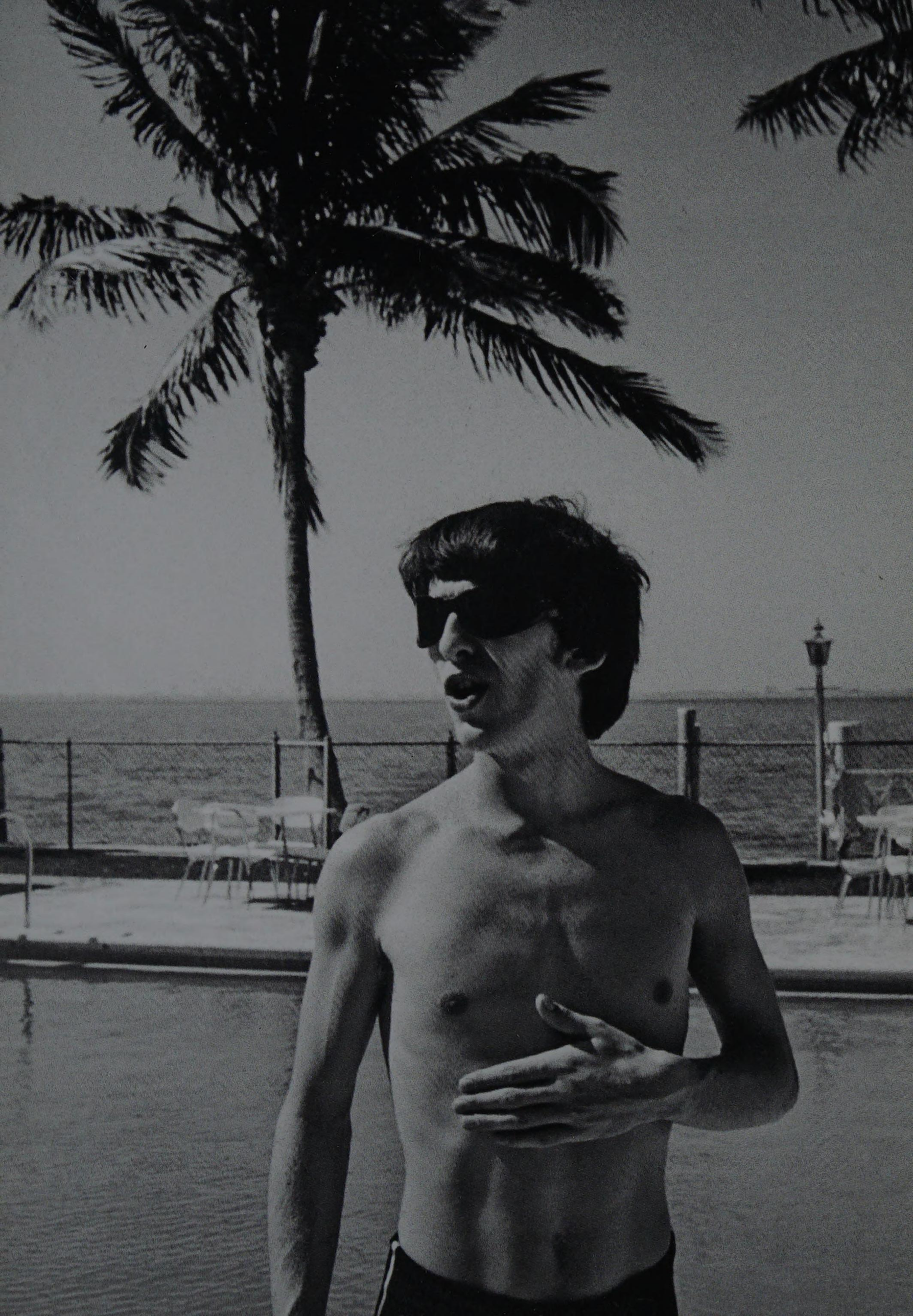
HERE COMES THE SUN

George takes in the Miami air from the Deauville Hotel pool. The group had a long-standing arrangement with *LIFE* magazine for a series of pictures to be taken in Miami, which the group undertook with characteristic glee. These photos have long been regarded as some of the best ever taken of the group during the Beatlemania period.

George: "I think I enjoyed the sun in Miami most of all. You know—healthy."

Q: "You're the healthy one of the four?"

George: "No, but the sun was sort of very healthy."



February 17, 1964

EASY DOES IT

Asleep on a beach chair at the Deauville Hotel, Ringo keeps the peace as *LIFE* magazine prepares yet another photo opportunity. Ringo loved Miami. The romantic dreams of America he had harbored long before his initiation into the Beatles finally came to fruition with this trip.

Ringo: "Oh, I just loved all of it, you know. Especially Miami—the sun. I didn't know what it meant till I went over there."

Q: "Don't you get it up in Liverpool?"

Ringo: "No, they're finished up there, you know. They've cut it out."

February 17, 1964

I'LL FOLLOW THE SUN

During these halcyon days of Beatlemania, the boys languished in the Miami sun with a close retinue of friends and colleagues, including Brian Epstein, Neil Aspinall, and George Martin.

WPGC

February 18, 1964

HEAD BANGERS

During their break in Miami, the boys attended a training session for Cassius Clay, who was preparing for his world-title battle against Sonny Liston. The Beatles were never that keen on sports of any kind, yet it was generally agreed that the photographic opportunity to pitch the world's "most popular" against the self-appointed "greatest" was too good to miss.

Cassius Clay: "Hey, you guys aren't as stupid as you look."

John: "Yeah, but you are."

February 19, 1964

BACK IN THE U.K.

John, with the help of some of London's finest security personnel, makes his way to the terminal at London's Heathrow Airport after returning home from the States. After an ecstatic reception on the tarmac, the group would convene in the pressroom at the airport to be greeted by the similarly enthused ranks of U.K. press and television, all eager to gauge their opinions on their first visit to America.

February 22, 1964

THEY'RE BACK!

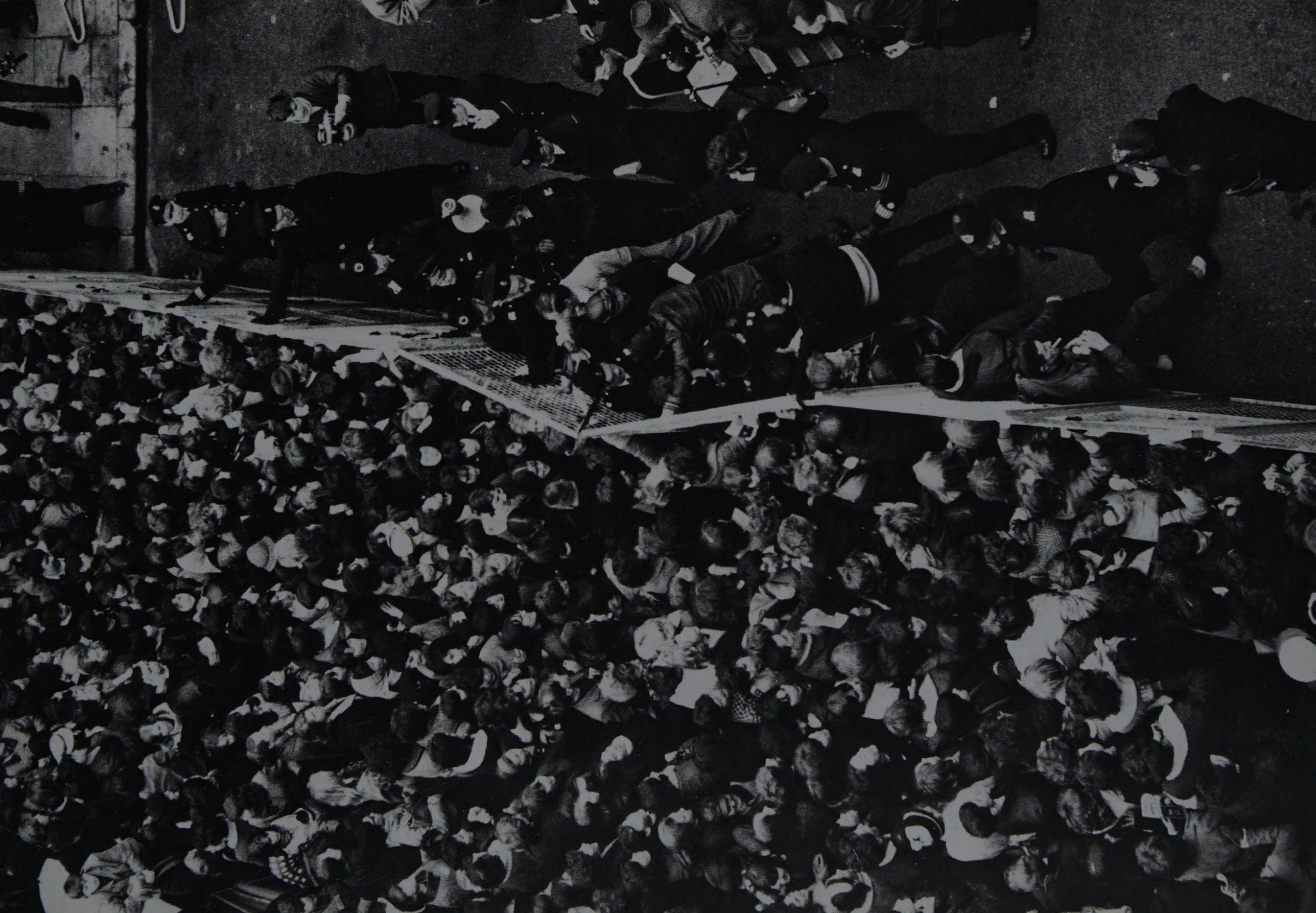
The Beatles attempt to make their way toward Heathrow terminal through what amounted to a scrum of hundreds of journalists and photographers. More than 3,000 fans turned out early in the morning to greet the boys.

George: "It [U.S. tour] was marvelous, you know. Everything. Every bit of it was a knockout."

Q: "What about the taste of the fans over there?"

Paul: "Yeah."

John: "He never bit any."

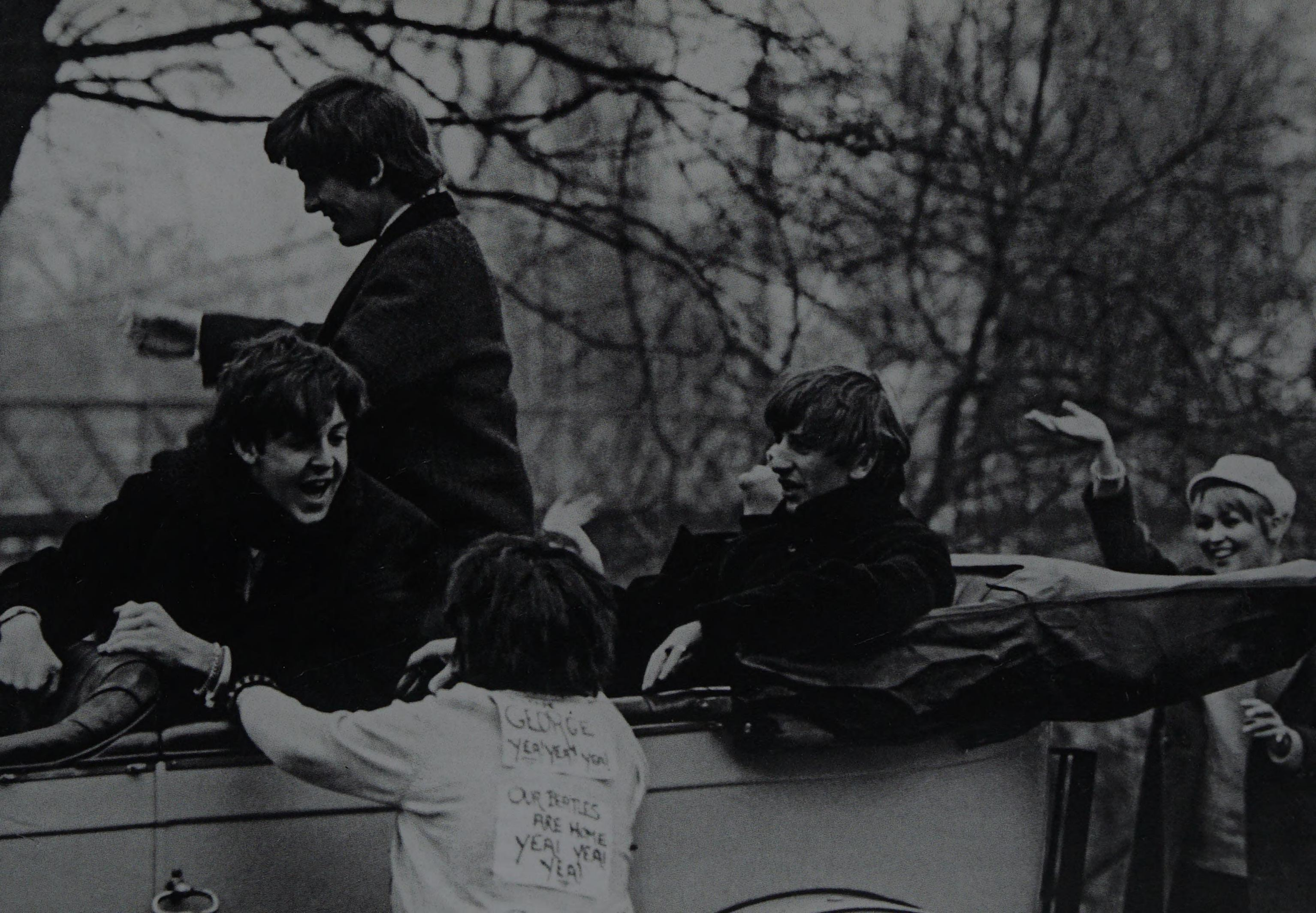


February 23, 1964

BIG NIGHT OUT

There was to be no letup for the boys after their trip to the States, and just 24 hours following their tumultuous return to Britain, they were back into the hectic round of public appearances and recording. For their appearance on the variety show *Big Night Out*, the boys arrived at London's Teddington studios on a boat and then—equally for the benefit of cameras—climbed into a 1912 Rolls Royce. While en route to the television studio, 16-year-old fan Susan Sims burst through the security cordon with "I Love George" placards pinned all over her jacket and dived into the moving car.

Paul: "I don't think fans are humiliating themselves. I queued up at the Liverpool Empire for 'Wee' Willie Harris's autograph. I wanted to do it. I don't think I was being stupid."


GEORGE
YEA! YEA! YEA!
OUR BEATLES
ARE HOME
YEA! YEA!
YEA!

February 23, 1964

PLEASED TO SEE YOU . . .

The boys take a brief break from recording *Big Night Out* to greet the press. As per usual, the group had to parry the seemingly interminable questions about the longevity of their successs.

Q: "Do you think this is a fad?"

John: "Obviously. Anything in this business is a fad. We don't think we're going to last forever. We're just going to have a good time while it lasts."

February 25, 1964

DOOR OF THE KEY

For George's 21st birthday, the youngest Beatle received 52 sacks of mail containing more than 1,500 cards and presents from adoring fans, a sizable portion of which was delivered to his parents at their Liverpool home (most were just addressed "George Harrison, Liverpool"). Among the thousands of letters adorned with coming-of-age keys, one thoughtful wag even sent George a door!

March 1, 1964

With a few moments spare, George arrives outside a London car showroom to pick up his new E-Type Jaguar. Fast cars were one of George's undying passions.

George: "I don't think I've changed. I know we've hit it big, but I don't know if I'll ever be a millionaire. We get two bob from every pound we earn, and that's split four ways—sixpence each. If I miss anything in life now, I don't know what it is, because we haven't got the time, any of us, to think what we are missing."

G·B
808 GP

March 12, 1964

READY, STEADY, SHOOT!

Interior shooting for *A Hard Day's Night*. Since mid-1963, the Beatles had been pursued to make a motion picture. Making a film was a natural extension of the exploitation package that went into the development of a group's career during the early 1960s. As if the Beatles instinctively knew their longevity was worthy of much better things, they rejected many of the advances from would-be movie moguls until United Artists finally offered them a deal to their liking. On board for the production was director and former *Goons* cohort, Dick Lester, while Liverpudlian scriptwriter, Alan Owen, wrote a story around them as true to their Liverpool sensibilities as was allowable. The Beatles, with no formal training as actors to their name, still managed to adapt to the rigors of filming.

Paul: "It was very hard to just learn a line and say it, because we've never done that sort of thing before. We've always just thought of something and said it, rather than actually read something on a piece of paper. But I think towards the end of making the film, we got the hang of it a little bit more. At first, it was very frightening. It was nerve-racking trying to say these things as though we meant them, because that takes training as an actor. So, you know, we had to try and make it look convincing without having any experience."

March 16, 1964

STEPTOE AND SON

Ringo comes to grips with Paul's mischievous onscreen grandfather, Wilfred Brambell (then better known to TV audiences as the cantankerous Steptoe from the BBC sitcom *Steptoe and Son*), during filming of a key moment in *A Hard Day's Night*. Of all the Beatles, it was Ringo who adapted quickest and easiest to the screen with his natural, sardonic persona winning him considerable plaudits. But, like the other Beatles, he found the interminable waiting on set a strain.

Ringo: "Well, it was a hard two months. It took two months actually to make this film. But, I think I found the biggest drag was when we were just sitting around doing nothing."

March 19, 1964

PURPLE HEARTS

At the Dorchester Hotel for a presentation of the Variety Club Silver Heart awards for Top Show Business Personalities of 1963. The boys, on a morning's leave from shooting *A Hard Day's Night,* breezed into the dining room to receive their awards from Prime Minister (and fellow Scouser) Harold Wilson, and then wasted no time leaving. Wilson knew instinctively the value of championing the Beatles when looking at the mass of first-time voters reaching the register in time for the general election later that year.

John: "I get my spasms of being intellectual. I read about politics, but I don't think I'd vote for anyone. No messages from any phony politicians are coming through me."

VARIETY CLUB
of
GREAT BRITAIN
Award to
PAUL McCARTNEY
Show Business Personality
of
1963

March 19, 1964

JUST THE TWO OF US

John and Paul enjoying a few seconds of repose at the Variety Club awards at the Dorchester Hotel. Their day was full, even by Beatle standards, with filming on *A Hard Day's Night* continuing after the presentation, and then an appearance on *Top of the Pops* to promote their new single "Can't Buy Me Love."

March 20, 1964

READY, STEADY, GO

A young Beatles fan puts her head between the shoulders of policemen on duty outside Television House, Kingsway, in London, where the Beatles were due to perform on the hugely influential TV pop show *Ready, Steady, Go!*. The Beatles topped off an exhausting day with a breezy performance on the show, mixing with the likes of Alma Cogan, Marvin Gaye, and Dusty Springfield.

March 23, 1964

MORE AWARDS

More silverware, this time from the Carl-Alan Dance Music Presentation Society. The gongs were presented by Prince Philip and convened at London's Empire Ballroom in Leicester Square. The awards—another two in a seemingly endless recognition of their amazing success—were for Outstanding Group of 1963 and Best Vocal Record for Dancing. Later in the year the prince was famously misquoted as saying that the Beatles were "on the wane." What he actually said was that the Beatles "were away."

Q: "Did you know that the Duke of Edinburgh was recently quoted as saying he thought you were on your way out?"

John: "Good luck, Duke."

George: "No comment. See my manager."

March 26, 1964

(THIS PAGE) ACT NATURAL

A slightly bored-looking Ringo idling a few minutes away before shooting commences at the Scala Theatre in London's West End, where the Beatles were filming concert sequences for *A Hard Day's Night*. Ringo's dry, wry sense of humor was behind his often memorable responses to otherwise inane questions.

Q: "Ringo, why do you wear two rings on each hand?"

Ringo: "Because I can't fit them through my nose."

(OPPOSITE) HAPPY BIRTHDAY!

Costume designer Julie Harris celebrates her birthday with the Beatles and costar Wilfred Brambell on the set of *A Hard Day's Night*. The group had to follow a strict shooting schedule, something they found completely at odds with their nocturnal lifestyle.

George: "You know, we all go out at night. And then suddenly our day was reversed, so that we had to be up at six in the morning, but we still couldn't get the hang of going to bed at night. So we were going out at night and getting up in the morning for the first week or so, and I just couldn't believe it. Six o'clock, somebody dragging me out of bed."

Ludwig

March 31, 1964

A QUIET CHAT

George and John caught having a chat backstage at the Scala. Although John and Paul were the principal protagonists of the Beatles, their relationship, while close, had a distinct competitive edge to it. As a result, John often felt more comfortable with George than with his songwriting partner, Paul.

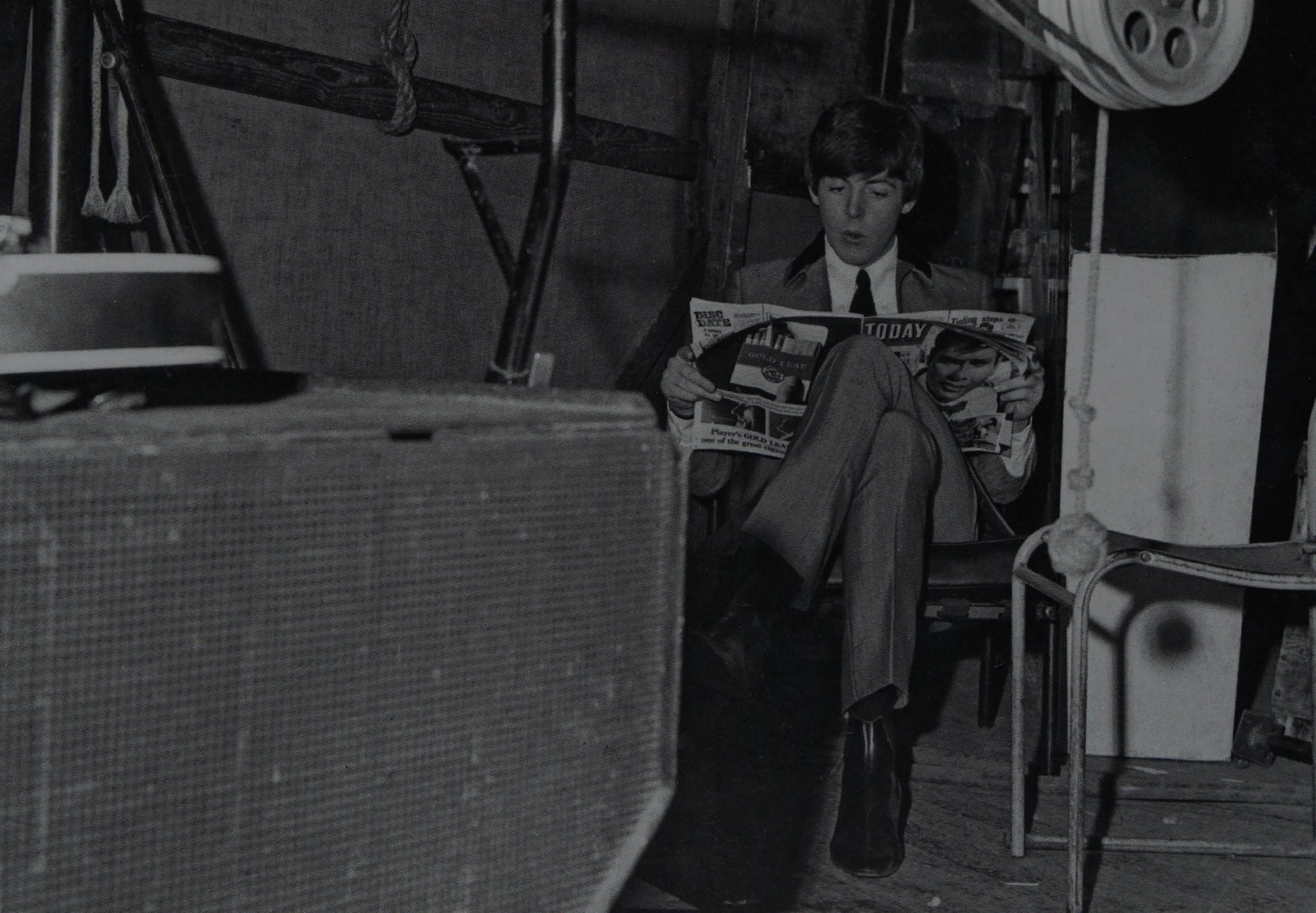
EXIT

March 31, 1964

PAUL ALONE

Taking a few moments out from the onstage action at the Scala, Paul catches up on the news. At times, Paul displayed a single-minded approach to situations that often resulted in alienating those around him.

Brian Epstein: "Paul can be temperamental and moody and difficult to deal with. He is a great one for not wishing to hear about things and if he doesn't want to know, he switches himself off, settles down in a chair, puts one booted foot across his knee, and pretends to read a newspaper, having made his face an impassive mask."

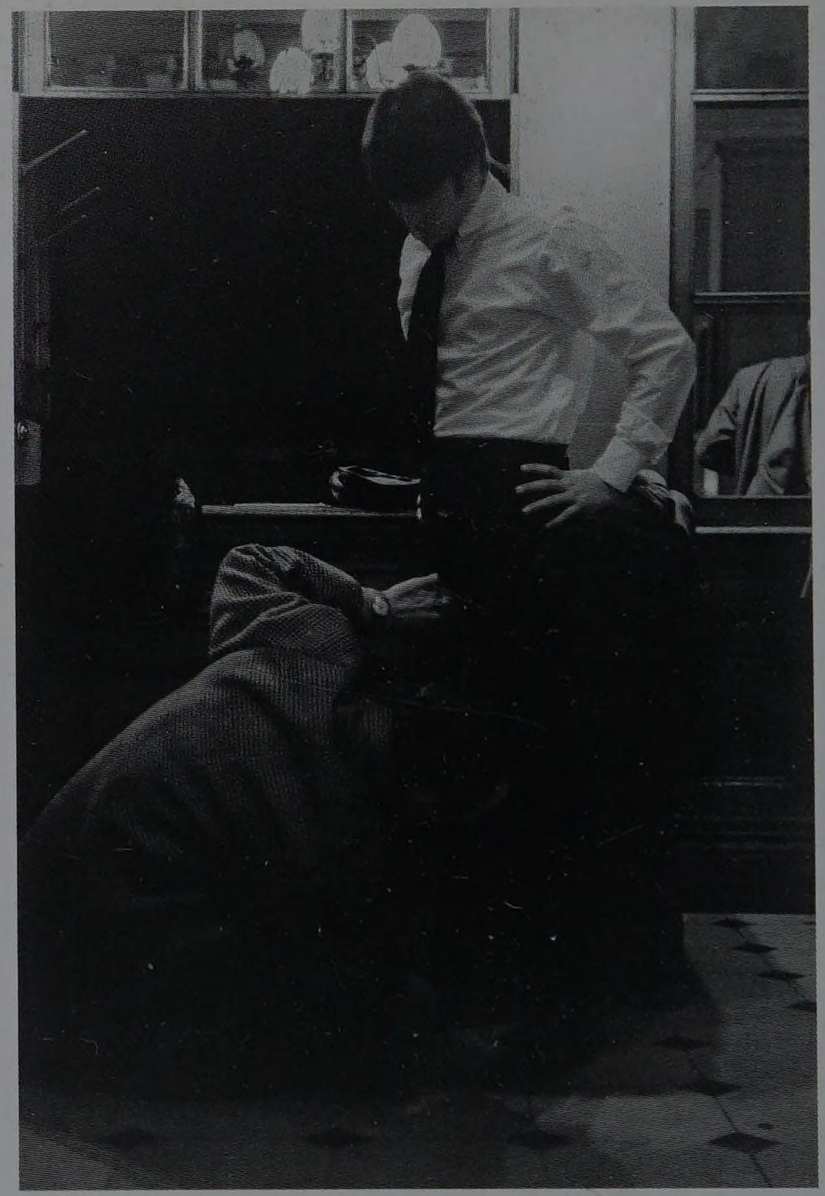

DISC DATE
TODAY
GOLD LEAF

March 31, 1964

"IT'S ALL GO"

It's all go and the Beatles hit the stage before a contingent of extras (the actors' union demanded that the audience be recompensed for their "trouble" and so the extras were duly paid the princely sum of £3.15 [$7.50] and a packed lunch). One lad cheering his head off from the stalls of the Scala was a young Phil Collins, later to make his own mark on the music world with Genesis and a successful solo career.

April 1, 1964



TIME IS TIGHT

Given the hectic shooting schedule for the Beatles' film, a tailor is brought to the group's filming location at the Scala to measure John for a new suit.

Dr. Rennee Fox (writing in the *New York Times*): "Their fancy Edwardian clothes suggest a sort of sophistication that contrasts further with their homespun style of performance. Much has been made of their poor, lower-class backgrounds in northern England. Yet they are accepted by the upper crust, having attracted the auspicious attention of the Queen Mother, Princess Margaret, Mrs. Nelson Rockefeller, and President Johnson."

April 5, 1964

BEARDED AND INCOGNITO

A follicley-enhanced Paul sitting on a bench at London's Marylebone station with his onscreen grandfather, Wilfred Brambell. The Beatles took over the North London train station for a day's frenetic shooting on this Sunday in April 1964. They were filmed running around the station chased by a mass of teenage extras and a sizable contingent of London's bona fide "Beatle People." Interestingly, the beard-and-mustache disguise was utilized by Paul on his occasional outings into the metropolis during Beatlemania.

SAVE OVER £4

April 7, 1964

YOU'RE NICKED

All four Beatles would have a cameo written for them for *A Hard Day's Night*, although none would eclipse Ringo's moment of glory. Here, the drummer is seen in a pseudo–police station at Twickenham studios, trying to convince the constabulary that he is the famous Ringo Starr.

Ringo: "I want to see my solicitor."

Policeman: "What's his name?"

Ringo: "Well, if you're going to get technical."

YOUR HOME?
385

April 1964

PATTIE BOYD

The Beatles hugely enjoyed the making of *A Hard Day's Night*, but none more so than George, who, aside from making a very impressive screen debut, met his girlfriend and wife-to-be Pattie Boyd on the set. The pretty model was chosen to play an obsessed teenager trailing the Beatles as they made their way to London onboard a train. George instantly acknowledged her undeniable beauty and immediately made a play for her. Within weeks, they were an item.

Pattie: "I asked them all for their autographs, except for John—I was too scared. When I asked George for his, I asked him to sign it for my two sisters as well, and he signed his name and put two kisses each for them, but under mine he put seven kisses. So I thought, 'He must like me a little.'"

THE BEATLES
A HARD DAY'S
mono

April 9, 1964

A NIGHT OUT

A brief respite from filming *A Hard Day's Night* found George and girlfriend Pattie Boyd having a night out at London's Pickwick Club. The festivities on this night were courtesy of singer Anthony Newley, who was hosting a welcome-home party for him and his then wife's (Joan Collins) return from America.

April 1964

HONEY, DON'T

Ringo also came along for the Pickwick bash and spent part of the evening with the young starlet, Hayley Mills. During 1964, Paul, George, and Ringo were the most eligible bachelors on the planet. It was no surprise then, that the sight of Hayley Mills talking to Ringo late at night caused some speculation from certain quarters of the press as to the exact nature of their relationship.

Ringo: "I just happened to start talking to her and someone clicked a photo. Then after that, you know, I'm married off to her, which is silly."

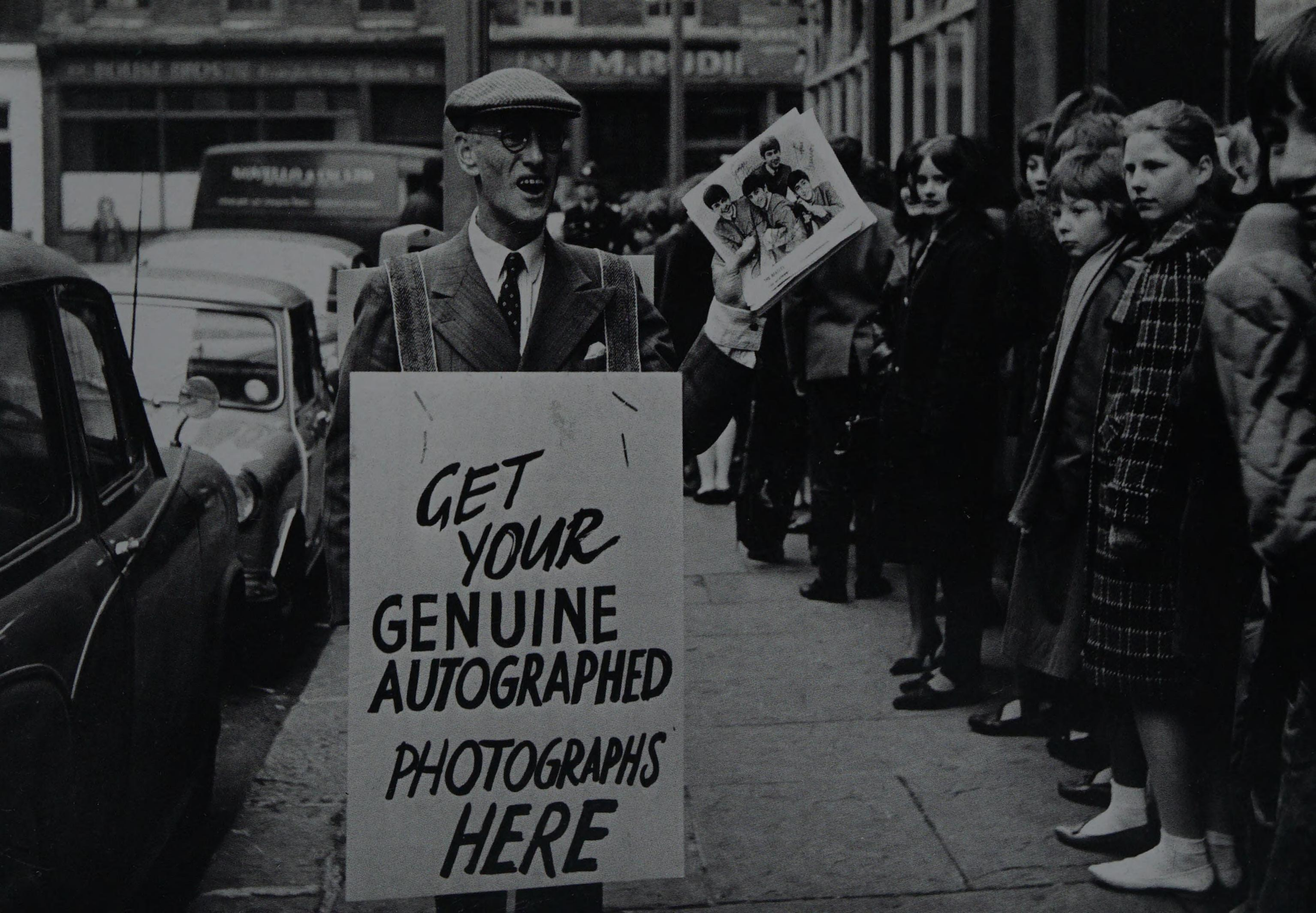
BITANES

April 15, 1964

A CLEAN OLD MAN

Paul's onscreen grandfather, Wilfred Brambell, hawks his wares outside the Scala Theatre for a key scene in *A Hard Day's Night*. Despite his initial reservation about appearing in a "teen movie," the venerable actor had little difficulty transferring his curmudgeonly persona over to the Beatles' production.

Wilfred Brambell: "They brought me into their generation without me asking. I stepped back and thought, 'No, they're young enough to be my grandsons.' I was cast as Paul's grandfather, and before filming started John said, 'Your part is Paul's grandfather, so stop pretending you're not old enough to be it.'"


GET
YOUR
GENUINE
AUTOGRAPHED
PHOTOGRAPHS
HERE

April 23, 1964

OUT OF HIS HEAD

After no sleep and a morning's filming, John arrives at the Dorchester Hotel in London with wife Cynthia for a Foyle's literary lunch in honor of his first book *In His Own Write*. Brian Epstein was also present at the event, as was composer Lionel Bart, who was seated next to John during the luncheon.

April 23, 1964

RIGHT-HAND WOMAN

A glamorous-looking Cynthia leads John through the assembled masses of literary heavyweights to take their places at the head of the Foyle's table. It is likely that John would never have attended if he'd known he was intended to make a speech; he probably believed that his presence alone would satisfy the attendees. After the shock wore off of being informed that he was to expand on his literary credentials, he stood up to make his speech, which was, in brief: "Thank you very much, it's been a pleasure."

Cynthia Lennon: "My heart sunk to my boots. 'John give a speech? Oh my God, we had no idea.'"

April 27, 1964

A MIDSUMMER NIGHT'S SCREAM

Rehearsing for the group's TV special, *Around the Beatles*, at Redifussion's Wembley studios. Epstein had wanted the show to be a fast-paced production that would be marketable around the world. For the task, he hired pop-show supremo Jack Good (of *Oh Boy* and *Shindig* fame), and true to his reputation, the American turned in the equivalent of a musical tornado, such was the pace of the production. One of the highlights in the one-hour show was the boys' fairly humorous reading of a tragic/comedic interlude from Shakespeare's *Midsummer Night's Dream*.

Q: "Don't you think you acted strangely on that television program after your return from New York?"

Ringo: "No, not really. We were just having a good laugh, and everyone seemed to enjoy it. So we had a good time, you know. What's the point in being serious all the time?"

The Daily Mirror: "It was noisy and brash. But it was glossy, slick, and professional. It burst out of the screen. None of our pop music shows will be the same after this."

April 27, 1964

THISBE: "MY LOVE THOU ART, MY LOVE
I THINK."
PYRAMUS: "THINK WHAT THOU WILT,
I AM THY LOVER'S GRACE."

Whatever the merits of including a passage from *A Midsummer Night's Dream* in a pop review, the short interlude in *Around the Beatles* did offer some comic relief from the hectic action onstage. With John as a gloriously butch Thisbe and Paul, quite appropriately, cast as Pyramaus, the love-struck male, the Beatles' only venture into classical drama was remarkably proficient, the comedic aspects of the piece allowing them to capitalize on their natural inclination for a bit of fun. (George got the part of Moonshine and Ringo played Lion.)

April 27, 1964

AROUND THE BEATLES

The boys give it their all during rehearsals for *Around the Beatles*; their spot at the end of the show was as frantic and exciting as the rest of the production. For the first and only time in their career, the Beatles included a medley of their hits to date, as well as a rousing rendition of the Isley Brothers' hit, "Shout."

A-R

April 29, 1964

LARGER THAN LIFE

Prior to shooting off to Scotland for a couple of gigs in Edinburgh and Glasgow, the Beatles managed to squeeze in a few moments at London's Madame Tussauds to check out their new wax counterparts. The effigies, still there at the time of this writing, were yet another hallmark of the group's incredible success.

Q: "Don't you feel honored to have been immortalized in plastic? After all, there's no such thing as a Frank Sinatra doll or an Elvis Presley doll."

George: "Who'd want an ugly old crap doll like that?"

Q: "Would you prefer a George doll, George?"

George: "No, but I've got a Ringo doll at home."

NEW
loveS YOU
THE
BEATLES

April 29, 1964

OCH EYE TH' NOO!

After their whistle-stop visit to gawk at their wax counterparts at Madame Tussauds, the Beatles were flown off to Scotland for a couple of sold-out gigs. As keen as ever to get the boys engaging in yet another photo opportunity, the press talked the group into posing with a few traditional Scottish instruments prior to their first concert in Edinburgh.

ARRAS·191
AMIENS
YEOMAN

May 26, 1964

BACK FROM HOLIDAY
George and girlfriend Pattie Boyd arrive back at Heathrow after a month-long holiday with John and Cynthia in the South Seas. The press, eager for any Beatles-related story, had tailed the party to Tahiti hoping for any candid moments of the off-duty Beatles and their partners.

George: "Why can't you just leave us alone!"

June 5, 1964

JOHN, PAUL, GEORGE, AND . . . ?!

A day before leaving for the Beatles' European tour, Ringo fell sick at a photo session and was ordered to rest. With a series of dates already lined up, a replacement was quickly lined up (much to the consternation of George). Jimmy Nicol, a South London–based drummer, was drafted to accompany the group on their tour. Nicol would continue drumming until Ringo rejoined them in Australia.

Jimmy Nicol: "Brian had all of the Beatles, with the exception of Ringo, who was already in the hospital getting the swelling down in his throat from his inflamed tonsils, in an outer office. In a passing motion, he waved them in to meet me. I was floored. The Beatles were actually there to meet me! My mind was blown. I would have played for free for as long as they needed me. I shook all their hands and blurted out tones of admiration that I think made them embarrassed. They were very nice."

B·O·A·C
B·O·A·C

June 5, 1964

FILLING THE SHOES

Paul, George, and stand-in drummer Jimmy Nicol play for Dutch TV at the Treslong studios in Hillegom, Holland. Nicol's brief tenure with the band nonetheless offered him the rare glimpse of what it was like to be part of the most famous quartet in the world. Ten days later he was back on terra firma, where he quickly fell into obscurity.

Jimmy Nicol: "I felt like an intruder. They accepted me, but you can't just get into a group like that; they have their own atmosphere, their own sense of humor. It's a little clique, and outsiders just can't break in."

Ludwig
THE
ATLES

June 5, 1964

DUTCH COURAGE

The Beatles' first visit to Holland included a performance on the top-rated TV show, *Treslong*. The group, with Jimmy Nicol standing in, turned in a great performance, aided by the close proximity of the audience. They played six songs—"She Loves You," "All My Loving," "Twist and Shout," "Roll Over Beethoven," "Long Tall Sally," and "Can't Buy Me Love"—before an invasion of the stage by the ecstatic audience curtailed the show. To protect the group, road manager Mal Evans and press officer Derek Taylor quickly ran to the boys' aid, but the sheer number of fans made it impossible to keep them away from the group. Beatle aide Neil Aspinall briskly intervened and instructed the boys to hotfoot it off the stage and into the relative safety of their dressing room.

June 11, 1964

I FEEL FINE

Ringo leaves University College Hospital in London with Brian Epstein (at far right, coming through the door) after being treated for acute tonsillitis. Epstein had held back from traveling with the Beatles' touring party so as to escort Ringo to Australia once he had recovered.

Q: "Do you think your tonsillitis might change the group's sound?"

Ringo: "I don't think so, no. Only for a few days when I can't sing. If you can call it singing."

June 12, 1964

FELLOW TRAVELER

With actress Vivien Leigh onboard his Pan American flight, Ringo heads off to join the group in Australia. Ringo would have to fly via San Francisco and Melbourne before finally landing at Sydney airport to a suitably hysterical welcome.

Q: "You're looking forward to joining up with them this afternoon?"

Ringo: "It's funny being without them. Because even when we're not playing, if we go out, at least two of us go out together as a rule. So it's a bit funny being on your own."

N704PA
PAN
PAN
PAN AM
PAN A

June 18, 1964

HAPPY BIRTHDAY!

Paul celebrates his 22nd birthday with a party following the group's first Sydney performance. The girls who attended this somewhat riotous event were selected from thousands who entered into a competition setup by a newspaper to attend the party. Paul's own brief for the event requested "champagne and caviar and 15 young Australian girls chosen for their intelligence and charm."

July 2, 1964

BACK FROM OZ

The boys disembark from a horrendous 23-hour flight to meet the press at Heathrow following their tour of Australia. The tour, a critical and financial success, further cemented the fact that the group was the show business sensation of the century, with one country after another falling in love with them.

July 2, 1964

BACK ON HOME GROUND

Four weary Beatles meet the press at Heathrow; their spirits were in good shape despite the long flight.

Q: "What's the rudest question you've been asked in Australia?"

Ringo: "The rudest was, someone said to me, 'How are you doing, John?'"

July 2, 1964

HOME SWEET HOME

George greets the press at Heathrow after the group's tour of Australia. Although George was the youngest and most sensitive of the Beatles, this seemed to matter little, as their friendship was closely bonded irrespective of age.

George: "It is important to remember that we have been close friends since school days. A year or two either way doesn't make the slightest difference in our age group. It would if you were talking about a George at eight and a John, age 11, but as a group we've all had just about the same amount of experience, and, of course, we've shared all the same adventures."

July 6, 1964

A HARD DAY AND NIGHT

The Beatles nervously join the lineup for post-movie presentations at the premiere of *A Hard Day's Night* at the London Pavilion Cinema. The special guests that evening were Her Royal Highness Princess Margaret accompanied by her husband, Lord Snowdon. The young, trendy royal couple was rapidly becoming synonymous with celebrity Beatles events; one newspaper even dubbed Margaret the "Beatle Princess."

Cynthia Lennon: "The streets were lined with screaming, cheering fans. London was really lit up with the excitement of the event. When we arrived, I had never seen anything like it before in my life—I had to pinch myself in case I was dreaming."

July 6, 1964

HANDBAGS AND GLAD RAGS

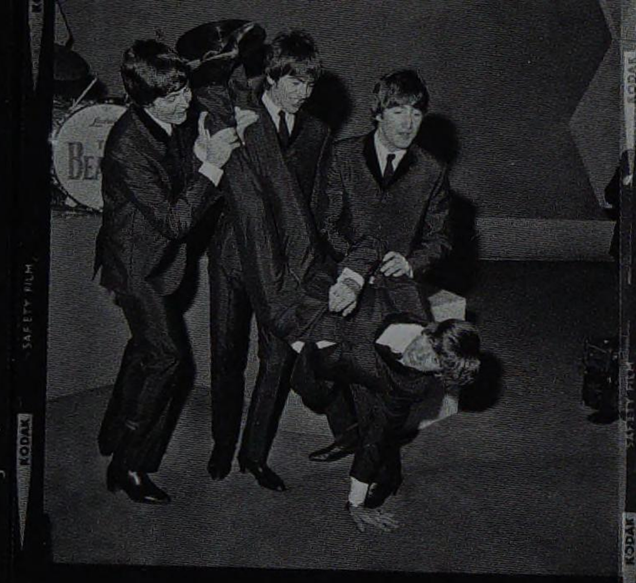
The boys, with their respective parents and partners, dance the night away at London's Dorchester Hotel following the premiere of *A Hard Day's Night*. The Beatles and their families were on a high after the star-studded event at the London Pavilion.

July 7, 1964

BIRTHDAY "BUMPS"

The Beatles regularly appeared on BBC's weekly chart show *Top of the Pops.* This time it was to preview their new single, "A Hard Day's Night." Normally a one-song-per-performer format was strictly observed, but as always, the Beatles were offered enough time to preview both sides of their latest album. With an extended-play disc also riding high in the charts, the group performed three songs, to the delight of the BBC's management.

Ringo's birthday offered another photo opportunity, and the press happily focused on the Beatles giving their oldest member (now 24) the customary "bumps" (a British birthday tradition). Thousands of gifts were sent by fans, but within the group celebrations were taken very lightly; usually they bought one another gag gifts and weird objects such as pairs of crutches, beef-burgers, and prosthetic limbs.



Ludwig
THE
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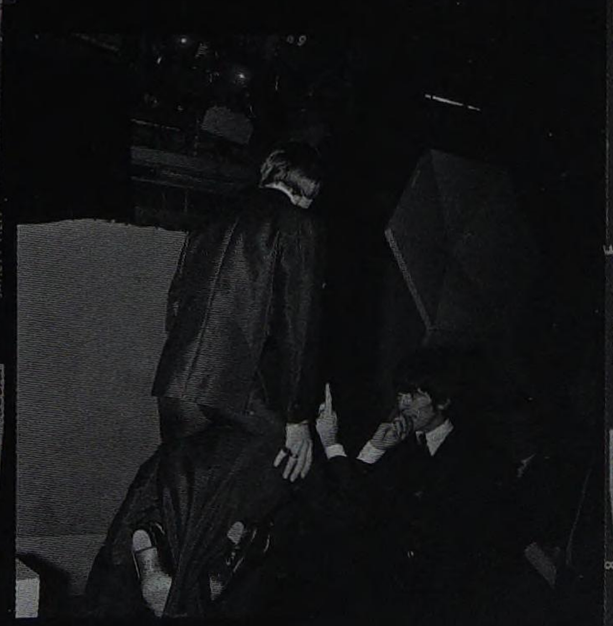
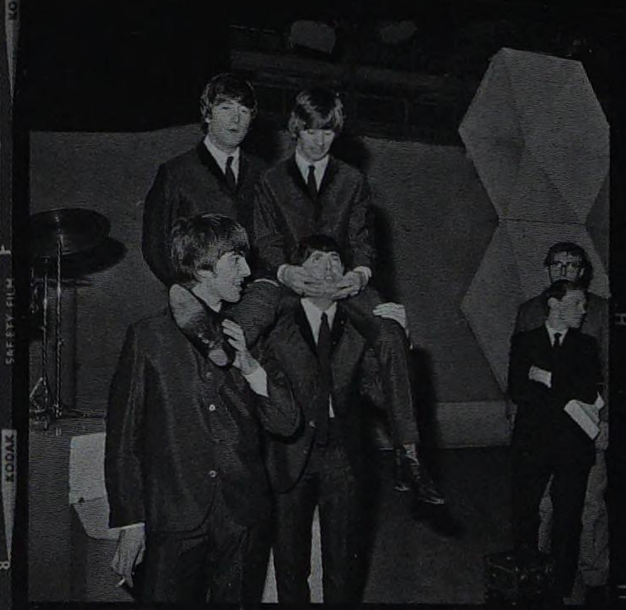



July 7, 1964

RINGO'S BIRTHDAY

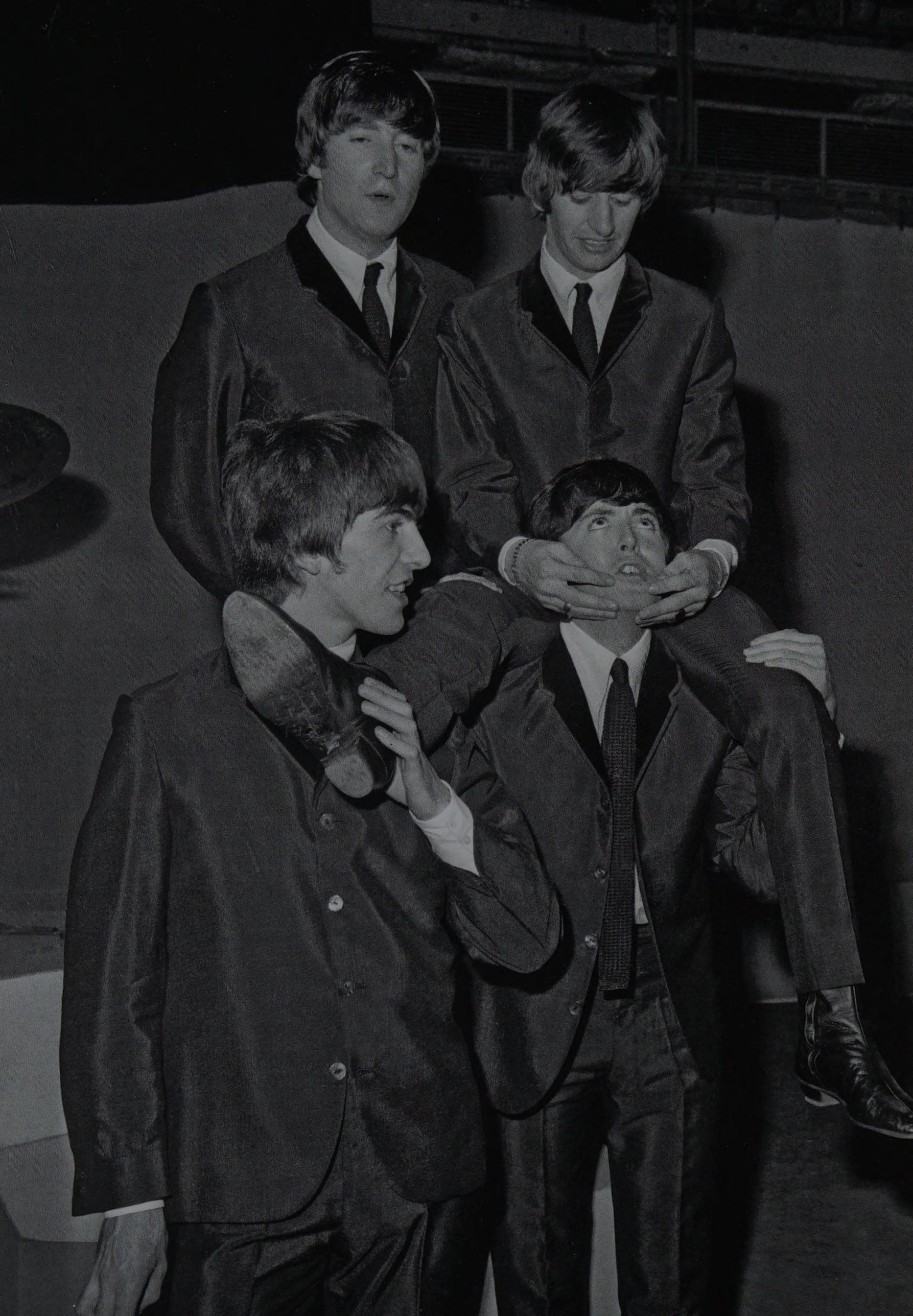
The boys interrupt filming for *Top of the Pops* to give Ringo "the bumps" on his 24th birthday.

Q: "Well, happy birthday, Ringo! Any good presents?"

Ringo: "Quite a few."

Q: "Anything in particular?"

Ringo: "No. The fans sent me a lot of cards and dolls and rings, and that. Oh, I got one funny one from America—a bull ring, off a bull's nose. I don't know if that is an insult or what."



July 23, 1964

FLYING BEATLES AT THE PALLADIUM

In the space of a year, the Beatles found themselves returning to London's premier variety theater for the third time. On this occasion, they were to perform at a charity event entitled *A Night of a Hundred Stars*. With them during rehearsals was the larger-than-life Zsa Zsa Gabor.

According to press reports, Ms. Gabor was initially going to appear as a magician's assistant, but owing to her fear of enclosed spaces—she was supposed to disappear in a magician's box—she opted for introducing the Beatles onstage instead. The group played a brief musical set and appeared in a short skit, during which they were suspended from the arches of the theater while singing "I'm Flying" from the *Peter Pan* musical.

July 27, 1964

SVENGALI SUPREME

A rare moment of repose for Brian Epstein as he relaxes in his luxury Knightsbridge flat before yet another jaunt abroad with the Beatles (this time to Sweden). In just two years, Epstein had elevated himself from provincial record-shop proprietor to one of the world's most powerful entertainment impresarios.

Q: "What's the hardest problem you encounter trying to manage the Beatles?"

Brian Epstein: "Well, none really. But I think traveling around the world and making arrangements for moving around is the most difficult thing, because you don't know what's going to happen."

August 18, 1964

GREETING THE PRESS AT LOS ANGELES

The Beatles arrived at Los Angeles airport on the afternoon of August 18, knowing that for the next three weeks they would be lucky to find time to catch their breath. With 32 shows in 24 cities there would be little respite for the group during this, their most demanding schedule to date. The exhausting itinerary took the group, who by now were beginning to suffer from chronic Beatlemania, to the edge, and they vowed never to undertake such a hectic tour schedule again.

August 18, 1964

PRESS CALL AT THE HILTON

Within hours of their Los Angeles press conference, the Beatles held another portal for the media, this time from the Hilton in San Francisco, prior to the sell-out concert at the Cow Palace.

Q: "What do you boys plan to do in San Francisco other than sleep?"

John: "Sleep."

Ringo: "Just play the Cow Palace, that's about it."

Q: "You're not going to see the town?"

Ringo: "No, we're not going to see your beautiful city that we've heard so much about."

Q: "Why not?"

George: "It'd take too much organization, wouldn't it?"

August 18, 1964

BEATLEMANIA FOR A MONTH

A pensive George ponders the Beatles' itinerary at the first press conference of their U.S.A. tour. Out of the four, it was probably George who was the most apprehensive about this jaunt. His own soul-searching was distinctly at odds with the trappings of stardom, and given that any time onstage would be drowned out by overzealous screaming fans, the month-long tour was bound to be an ordeal for him.

August 19, 1964

(THIS PAGE) BY THE REAR ENTRANCE
By now, the Beatles were on to every possible ruse and device employed to gain entrance to their private quarters, so any alternative routes were quickly leapt upon by clever fans. Scenes like this, of intrepid Beatles seekers scaling the rear of the group's Hilton Hotel base in San Francisco, were common in those days.

(OPPOSITE) THE COW PALACE, SAN FRANCISCO
Over 17,000 Beatles fans, beside themselves with ecstasy, kept up a steady cacophony of screams from the moment the group appeared at the Cow Palace, pausing for breath only when the band left the stage some 30 minutes later. Not taking any chances over their beloved auditorium, the authorities erected chicken wire to contain the hordes clustered around the stage. Immediately following the concert, the Beatles boarded a plane bound for Las Vegas and more chaos.

Q: "Why did you start the tour in San Francisco?"

John: "We don't plan the tours. We just say we don't want to go to 'Ba-boo-boo land' and we leave the rest of the world open, and it's all planned for us."

August 19, 1964

ONSTAGE AND IN UNISON

Paul, George, and John give it their all at San Francisco's Cow Palace. This U.S. tour had a steep learning curve for the group and, by extension, the pop-music industry. Prior to this tour, the Beatles had been used to playing at cinemas, clubs, and theaters, usually with a capacity of no more than 2,000. Now they were playing to enormous arenas and stadiums, larger venues than any act before them had ever played. Yet, despite the increased frenzy and chaos, the boys would never outstay their welcome onstage, and after 12 songs in 30 minutes (25 if they speeded them up) the band would exit stage left, usually into some armored or security vehicle, and escape before the crowd had time to finish applauding. Needless to say, the music they made under these conditions was not showing off their talents to best advantage.

Ringo: "You think, 'What am I doing?' I'm playing the biggest pile of shit in the world and people are standing and cheering, which isn't good for you."

August 20, 1964

A VIEW OF THE MADNESS

Scenes from the Beatles' stay in Las Vegas. The Beatles arrived at Las Vegas' McCarran Airport in the early hours of August 20, although the time was hardly a deterrent for the scores of Beatle fans who had been whipped into a frenzy by the local DJs in the weeks prior to the group's arrival. To both protect and confuse fans, the Beatles' plane was taxied in without lights, which was, unfortunately, necessary to prevent the nightmare scenario of fans running out onto the runway.

The Beatles' shows at the Convention Center of the Sahara Hotel were a complete sell-out, exceeding capacity (and safety limits) for both performances. The demand for tickets could have easily ensured a higher return on the gate, although, mainly due to Brian Epstein's insistence, the ticket prices were fixed at a little over four dollars.

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August 20, 1964

VIVA LAS VEGAS!

More than 16,000 largely uncontrollable fans saw the Beatles play two shows in the Convention Center of the Sahara Hotel in Las Vegas. The Beatles stayed in their hotel rooms for the duration of their stay, but the building's management—not wishing to risk the destruction of their precious casino by rampant fans—forbade the group to set foot on the lush red carpets. Nonetheless, for publicity purposes, they did send a couple of slot machines to the boys' suite so they could be photographed engaging in a spot of gambling.

August 20, 1964

SAFE AND SECURE?

Thousands of Las Vegas' security personnel were present for the boys' performances at the Sahara Hotel. Judging by this view from the front of the stage, even the hardiest of Beatle fans wouldn't have stood a chance reaching the group. However, later in the evening, it was reported that two determined teenage fans would breach hotel security and wind up underneath John's bed!

STAN IRWIN
HOTEL SAHARA
The BEATLES

August 20, 1964

LONG TALL SALLY

Paul launches into his favorite Little Richard number at the Las Vegas show. The ballroom had hosted presidential conventions over the years, but not even the wildest of political gatherings could match the excitement of the Beatles' shows. Such was the demand for tickets that the management was forced to set up seating behind the stage.

SAHARA
EATLES

August 20, 1964

IF I FELL

John and Paul close in on the microphone during one of the Beatles' more harmonically experimental tracks, "If I Fell." For whatever effort the group put into the song, their performances on this tour were all but drowned out by the pubescent screaming.

Q: "Well, it was said in Las Vegas and in San Francisco that your performance couldn't be heard because of the noise. Now, how do you feel about this? Do you consider it might hurt your future concerts?"

Paul: "It's been going on for a couple of years, you know."

Q: "How many more years do you think it will go on?"

John: "We're not taking bets."

Q: "Have you got any idea? Will it be three? Four? What do you think?"

George: "Till death do us part."

BEATLES

August 20, 1964

ALL PAUL

Protected by Sin City's finest security, Paul belts it out above the din at the Sahara Hotel. Any fun the group was having up to this point was sorely tested when the boys were informed that on certain dates in the Bible Belt region they would be playing to segregated audiences.

Paul: "We don't like it if there's any segregation or anything, because we're not used to it, you know? We've never played to segregated audiences before, and it just seems mad to me. I mean, it may seem right to some people, but to us, it just seems a bit daft."

August 21, 1964

A SNAPSHOT FROM THE EYE OF THE HURRICANE

Before its show at the 15,000-capacity Seattle Coliseum, the group relaxed with friends, fans, and managers in the confines of its Edgewater Inn Hotel, situated on the shores of Elliott Bay. To prevent any invasion of their beloved hotel, the management had a cyclone fence installed around the property to keep the fans out. However, it didn't stop the more adventurous from swimming over to the hotel and attempting to climb into the Beatles' private quarters.

August 21, 1964

SEATTLE CAPTURED

Prior to their storming set at the Seattle Coliseum, the Beatles found a novel way to relax. To help alleviate their boredom, the hotel arranged for fishing rods to be brought to the boys' suite so that they could engage in a spot of fishing from their third-floor window, a pastime that has become a tradition with visiting rock groups ever since.

Q: "Did you get any fishing in today? We heard that you had four fishing poles."

George: "Yeah."

Q: "Did you catch anything?"

George: "No."

Ringo: "Someone on the other side of the lake kept shouting, 'There's no fish in here!' So I sort of got discouraged and pulled my line in."

August 21, 1964

"CAN YOU HEAR US?"

A fan's-eye view from the front of the stage as police mingled with Beatlemaniacs during the group's show at Seattle's Coliseum. The hysterical fans wailed their adoration from the second the boys hit the stage to the moment they ran off, where an armored security van waited to carry them away.

August 22, 1964

VANCOUVER

Police struggle to hold back the masses. Canada had never seen anything like this—the Beatles' 28-minute performance caused nearly 200 casualties and scared the wits out of scores of policemen and a few thousand more parents.

Q: "We heard reports that, maybe, the plane was late and they wouldn't let you into Canada. Why?"

John: "Because of the hair. You have to be deloused before you can get in."

August 23, 1964

FOUR ANGELS IN LOS ANGELES

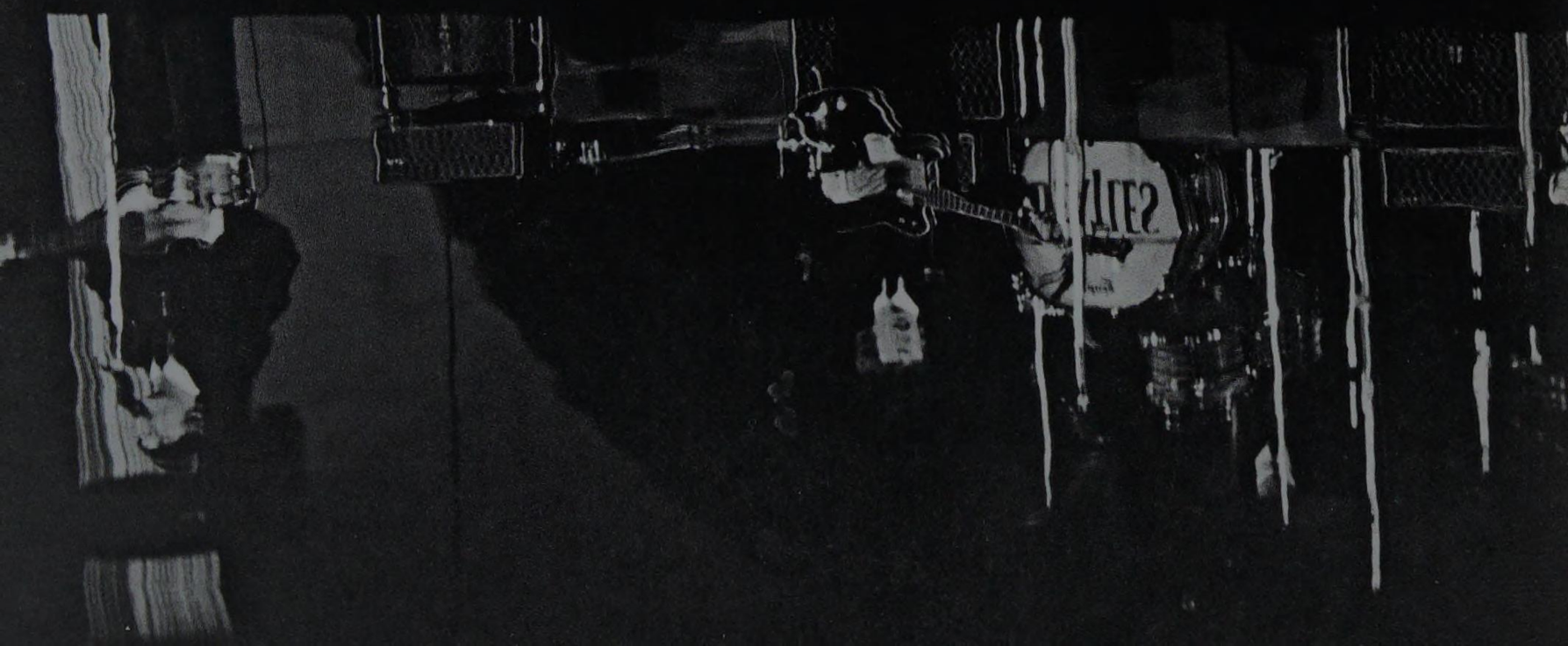
In the City of Angels for the most
prestigious date on the tour's itinerary,
a concert at the Hollywood Bowl.

August 23, 1964

REFLECTION OF THE TIMES

The Beatles played a superb set at the picturesque Hollywood Bowl. The venue—with its huge stage fronted by a giant lake—was renowned for its acoustics and was therefore deemed a suitable place to record (for the first time) the Beatles live. Unfortunately, the sound from more than 18,000 Beatlemaniacs ensured that the band's performance would be drowned out in a torrent of screams. Such was the disappointment with the recordings that they would lie untouched in an archive for more than 13 years until their eventual release in 1977.

THE
BEATLES



August 23, 1964

ONSTAGE AT THE BOWL

Los Angeles had been whipped into a frenzy of Beatlemania by the publicity-savvy media, who tracked the boys' every move before and during their stay in town. The Hollywood Bowl was a rare venue on their tour in that it was used exclusively for musical performances. Its expansive stage and superb acoustics were much to the group's liking.

John: "The Hollywood Bowl, even though it wasn't the largest crowd, seemed so important. It was a big stage, and it was great. We enjoyed that the most."

BEATLES

August 24, 1964

HOLLYWOOD MEETS THE BOYS

The requests from Hollywood's glitterati to meet the Beatles were starting to overwhelm the group's management. Therefore, it was deemed appropriate that they accept a request to attend a garden party held in their honor by Capitol Records chief Alan Livingstone. The party, ostensibly a fundraising exercise for the Hemophilia Foundation, attracted more than 500 celebrity guests who, after paying their $25 a ticket, stood patiently on line to shake the group's hands.

Q: "What about the party yesterday afternoon that Mr. Livingstone gave? Was that a highlight for you?"

John: "Well, it was, but it was more of a job of work, you know. It was harder than playing. You've just got to sit on a stool and meet about 300 people of all ages. . . . It is unnatural; it's natural for us to play and sing. But it's unnatural to sit on a stool for three hours and shake hands. But we can do it."

August 28, 1964

PIE-EYED AND LEGLESS

Delmonico Hotel, New York. After a riotous first night at Forest Hills' tennis stadium, the boys unwind in their Manhattan hotel room. Later that night, Bob Dylan would visit the boys and would introduce them to a substance that would have a profound effect on them for the rest of their careers as Beatles.

Al Aronowitz (journalist): "Each Beatle and Brian [Epstein] had a joint and as we are all puffing, Ringo starts getting high, starts laughing like hell and so we are all looking at him and then we all start laughing at him and then at one another. Brian thought he was floating on the ceiling."

I
LOVE
GEORG

September 3, 1964

ANOTHER DATE, ANOTHER CITY

The Beatles doing the legwork at the Indianapolis State Fair with two shows for nearly 30,000 fans. By this point of the tour, the group was suffering from the effects of too little sleep and excessive partying. Any hope that the group might catch some much-needed rest after its performances was dashed as fans repeatedly threw stones at the boys' hotel bedroom windows. Unable to sleep, Ringo asked two Indianapolis State Troopers to drive him to the famous Indianapolis racing circuit, where the sleepless Beatle was allowed to race around the track in the early hours.

September 17, 1964

A DAY OFF?

Meeting the press prior to the group's concert in Kansas City. For most of the tour, Kansas-based promoter Charles Finley had been pursuing the group to squeeze in an extra date at Kansas City, but Epstein and the boys ignored his advances. In a fit of desperation, and aware that he'd promised Kansas that he would deliver, Finley offered the group $150,000 for a 30-minute show—an unheard-of fee for a pop concert at the time. Epstein, aware that history was in the making, put it to the boys, who accepted. Finley would be heavily out of pocket as a result, but he'd kept his promise to Kansas City. September 17, long pencilled in as a day off from this, their most hectic schedule to date, became another concert day.

Charles Finley: "Would you play a couple of extra songs for Kansas?"

John: "We never do more than 11, Chuck. You never should have paid all that money, Chuck." (They would play one extra song, "Kansas City.")

October 9, 1964

MY GUYS

Mary Wells and the Beatles square up for a publicity shot for the group's up-and-coming U.K. tour during a photo call at Bradford's Gaumont cinema. Despite the fact that there were seven other acts on the bill plus a host, Mary was a coup for the tour, carrying a considerably high profile after her enormous worldwide hit, "My Guy." She was a personal favorite of the Beatles, so they were bowled over to have her on the tour.

December 5, 1964

Ringo in his University College Hospital bed in London. Ringo's ongoing tonsillitis caught up with him, and they were finally removed. A special hotline and bulletin board were installed at the hospital to cope with the thousands of calls the staff was receiving from fans inquiring about the drummer's condition. There was even the odd call requesting to collect the infected gland once excised from the stricken Beatle.

Ringo: "The doctors have advised me to take it easy for three or four days. I shall try to sing at rehearsals for our Christmas show. But if I find it hurts, I'll give up."

December 8, 1964

JUST PART OF THE CROWD

Paul and Jane Asher leave London's Comedy Theatre after seeing Spike Milligan perform in "Son of Oblomov." With the 22-year-old Beatle keen to expand his cultural and artistic knowledge, Paul and Jane were fast becoming a permanent fixture in London's celebrity circles.

Paul: "I'm trying to cram everything in, all the things that I've missed. People are saying things, painting things, and composing things that are great, and I must know what people are doing."

THIS PERFORMANCE
ONLY

December 10, 1964

Finally released from the hospital, a relieved Ringo leaves University College Hospital with Beatles aide Alistair Taylor to join the rest of the band in rehearsals for their upcoming Christmas shows. During the pre-Christmas dearth of serious news, the saga of Ringo's tonsils received unprecedented newspaper coverage and had become something of a national obsession.

Q: "How did you get on—how did you get on with the nurses?"

Ringo: "Not so bad, you know! Very nice nurses in this hospital."

Q: "Were you a model patient?"

Ringo: "You've got to ask the nurses about that!"

December 21, 1964

BOTH EYES SHUT

George in rehearsals for the Beatles' 1964 Christmas shows. The Beatles resented having to perform another long, drawn-out season over Christmas, especially since they had just played on a lengthy U.K. tour while attempting to finish off the recording of their latest album, *Beatles for Sale*—all geared toward the lucrative Christmas market. Rehearsals for these shows began on December 21. Although the Beatles put in some sturdy performances during the run, George, more than anyone, was adamant that these "end of pier" appearances, which included corny costume skits, would be their last.

December 22, 1964

THE FIFTH BEATLE

Ringo, Paul, George, John, and Neil Aspinall backstage at the Hammersmith Odeon in West London prior to their second *Christmas Show* season. There were many contenders to the crown of "fifth Beatle": George Martin, Brian Epstein, Pete Best, and Stuart Sutcliffe were all obvious choices as they all had played significant roles in the Beatles' success. But if anyone had had the most continuous input over the long term, it was Aspinall, who from the start shadowed the group's every move with total commitment, confidentiality, and unswerving loyalty.

Ringo: "We picked up on Eskimo gear because Eskimo land seems to be about the only place we haven't visited this year."

January 31, 1965

DOMESTIC BLISS ON THE PISTE
John and wife Cynthia take in the view from the nursery slopes overlooking St. Moritz, Switzerland. The couple had gone to the alpine resort with Beatles record producer George Martin and his wife, Judy, for a brief break before filming started on the Beatles' forthcoming movie, *Help!* John, aware that sequences in the picture required skiing Beatles, may well have been in covert training.

John: "Both my wife and I did well because we had a private instructor, you see, and all the people that sort of were in big classes were still doing the same stuff at the end of the two or three weeks. And we were going down from the top, so I suppose we were just above average, because it takes a long time if you're in a big class of forty, they can't teach you properly."

February 12, 1965

EXOTIC HONEYMOON LOCATION?

Ringo finally ties the knot with former Liverpool hairdresser, Maureen Cox. The couple decided against a romantic honeymoon abroad and settled instead for the quaint seaside charms of Hove in Sussex where they announced that they had indeed married the day before. The newlyweds had hoped to spend a week at the house owned by their lawyer, David Jacobs, but word quickly spread; with fans camped outside the house, the couple only stayed for three days before fleeing back to London.

Ringo: "I don't expect anything. I just love being married, and I love my wife. I just want her to be there all the time when I'm there. Now there's no one that can say, 'She can't do this and she can't do that,' you know? If we want to go anywhere or do anything, you know, I'm the boss, we just do it. There's no one to tell us anything else now. It's marvelous."

February 15, 1965

TICKET TO DRIVE

Although the more advanced Beatle in many departments, John was the last of the group to pass his driving test. The press certainly thought it worthy of news, and John was cajoled into producer George Martin's Triumph while recording, somewhat appropriately, "Ticket to Ride" at Abbey Road studios.

February 22, 1965

CHILLY START

The boys brave the early morning chill at Heathrow en route to the Bahamas to shoot exterior sequences for *Help!*, their latest film project. Thousands of Beatles fans were at the airport to give the boys a huge send-off on their first jaunt abroad of the year.

John: "It was very big, because it was a half-day for the school, so there was about eight or ten thousand there. It was like the crowd we got when we got back from America the first time—it was very good."

February 23, 1965

Emerging from the swimming pool at the elegant Nassau Beach Hotel in the Bahamas during filming of the Beatles' second movie, *Help!*

February 24, 1965

HELP! IN THE BAHAMAS

Whereas *A Hard Day's Night* was pretty much orchestrated by United Artists, by the time their second feature, *Help!*, was conceived, the group was beginning to take much more of an interest in their own affairs. The idea for the film found much favor in the Beatles' camp, and buoyed by the prospect of a James Bond–style romp, the group pitched in its own ideas as to where the film might be shot.

Paul: "I remember one of the first conversations was 'Hey, can't we go somewhere sunny?' It was conceived a bit like that. 'The Bahamas? Sure we could write a scene in where you go to the Bahamas!'"

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February 24, 1965

BAHAMA BOUND

Astride a motorcycle, Paul takes a break from filming. The budget for *Help!* had certainly expanded since the monochrome expenses for *A Hard Day's Night*. Director Dick Lester took full advantage of the myriad of spectacular locations the Bahamian islands offered, shuttling the group from one end of the province to the other. Also taking advantage of the Bahamian sunshine was Paul's father, Jim, who came along for the trip.

Paul: "My dad was here just for two days after we got in, and he's sunburnt, and he's having a good time, and he's swimming again for the first time in 40 years. And he's gone back to England now, and he's amidst the snow of Liverpool. It's snowing like mad in Liverpool."

February 24, 1965

MORE IMAGES FROM THE BAHAMAS

Although filming in the Bahamas offered the group a warm start to the year, the boys were less than pleased with the way a few crusty colonials treated them during their tenure there. As a result, a minor scandal erupted when, allegedly, the group wasn't forthcoming in the customary autograph sessions. The Beatles very diplomatically remained tight-lipped about their experiences in the Bahamas, but in later years, John would openly express his strong opinions about their stay in the British colony.

John: "The most humiliating experience was sitting with the mayor of the Bahamas and being insulted by these fucking jumped-up, middle-class bitches and bastards who would be commenting on our work and commenting on our manners."

March 6, 1965

TAKING THE PICCIES

The Beatles clown around at Nassau International Airport while filming some scenes for *Help!* The boys poked some gentle fun at the press and cameramen, who were a constant presence, stalking the group wherever they went around the world. Turning the tables, the Beatles disembarked from their jet and pointed the camera on themselves.

N707PA
PAN AMERICAN
BOEING
PAN AM
PAN AM

March 11, 1965

Back from filming, four tanned Beatles arrive at Heathrow to the early chill of an English spring. The decision to shoot first in the Bahamas was ill conceived as the group returned home fully bronzed—only then to shoot sequences in the snow.

B·O·A·C
707

March 11, 1965

MY SWEET GEORGE

A healthy-looking George from inside John's chauffeur-driven car as the Beatles' touring party makes a brisk escape from Heathrow. Although George was quite enamored with the Bahamas, he, like the rest of the group, was more than happy to return to Blighty.

George: "I wouldn't mind living in a place like this, with a nice beach, nice sea, and sort of hot climate, but it's so boring after two weeks. But still, I wouldn't mind a place like this for every time you got fed up with the cold in England, you could just fly out here. But I still prefer living in a place like London anytime."

March 11, 1965

MR. PR

Paul gives his trademark thumbs-up to waiting crowds at Heathrow. As the only member of the Beatles predisposed toward public relations, Paul could always be relied upon to smooth out any situation with the necessary social graces.

Paul: "To me, that PR thing I just automatically thought we needed in the Beatles, to get on and to meet people and the press. So I would do a lot of that because no one else would. It's the truth. John would never do it, and George wasn't into it, and Ringo would if he liked you, but I'd do it even if I didn't like you."

March 17, 1965

SKIING BEATLES

Off again to film more scenes for their film, *Help!*, the Beatles find themselves in Obertauern, Austria, a small alpine village outside Salzburg. Here, the boys come to grips with skiing the resort's tricky slopes.

Paul: "We can't act, you know, we're no good."

SPORT
W.L. GEF
UER SKI- UER DIE WELT BEGEISTERT
KNEISSL
Piz
Buin
GEFALL
SPORT

March 17, 1965

On hand at all times during the filming of these sequences for *Help!* was director Richard Lester who, aware of the boys' limited skiing abilities, still extracted the best from their amateur attempts at traversing the slopes.

John: "They do so many cuts it looks as though we're nearly acting, but we're not."

March 17, 1965

TAKE THREE GIRLS
Pattie Boyd (left), Cynthia Lennon (right), and one of the extras in the film (center) take the air from the Edelweiss Hotel in Obertauren. Normally, during the Beatles' working hours, partners were strictly forbidden, yet for the filming of *Help!* a rare exception was made.

March 17, 1965

SKI-LIFT OFF

Paul, John, and Ringo take the motorized ski lift to the top of the slope before shooting another take. Although the Beatles appeared in several mountainside sequences, anything other than elementary skiing was left to experienced doubles.

Pistendienst
PLATTENKAR - LIFT

April 6, 1965

PRESS FOR TIME

George on set at Twickenham studios in Middlesex. Fully repaired from its excursions abroad, the group settled down to an intense period of filming at the quaint, rather antiquated studios nestled on an avenue in suburbia.

WEMBLEY BOUND
Moore the mighty
Stan signs off in splendour
Cup crack Mil
faces Final

April 6, 1965

IT'S LOOKING UP!

George takes a few moments out from filming *Help!* to confer with Beatles roadie Mal Evans. Unlike *A Hard Day's Night,* there would be no cameos for the boys in *Help!*, and although Paul had a compensatory moment on the floor with a large boot, the carefully crafted script made a deliberate attempt to present them as a unit, rather than as individuals.

April 11, 1965

BACK ONSTAGE

For the first time in three months, the Beatles returned to performing live. This concert, at London's cavernous Empire Pool Arena, was honoring the group's recent clutch of awards in the *New Musical Express* Polls for 1964. Handing out the prizes this day was crooner Tony Bennett.

George: "It's a show held by a musical paper. It's something like *Billboard*, it's that sort of thing, only it's called the *New Musical Express*. And they give a concert every year with all the top stars who win awards and just about everybody's on it."

THE
ATLES

NEW MUSI
POL
WIN

April 14, 1965

DOWN YOUR WAY

The word had spread like wildfire among Twickenham's Beatlemaniacs that the group would be filming in the district's Ailsa Avenue for a two-day period, and from early in the morning a sizable contingent of fans had been lying in wait for the Beatles' arrival. When the group did finally appear, it needed all the available assistance from crew and road managers to protect it from the mass of rabid fans.

Q: "Is there anyplace around London that you can get away without crowds, really?"

John: "Yeah, Buckingham Palace. Pretty quiet around there. When she's out it's quite quiet there."

April 14, 1965

DOORSTEPPING

The normally staid Ailsa Avenue in Twickenham had never seen anything like it. The district of Twickenham had no experience dealing with anything much more than the occasional rugby scrum and its overexcited supporters (England's ground was situated near-by), so the Beatles' presence in the area caused major chaos. As had become de rigueur for the Beatles, fans were lying in wait to pounce the moment they embarked from their chauffeur-driven limo. Not until the fans were moved across the street was the group able to pose trouble free for a few photographs in front of townhouses 5, 7, 9, and 11.

April 14, 1965

DEAR ELEANOR

Paul chats with fellow *Help!* actor Leo McKern and leading lady Eleanor Bron. The actress, who played an accommodating villain in the boys' new film, became quite a hit in the Beatles' circle. She even partly inspired the title for Paul's lyrical tour de force, "Eleanor Rigby."

Q: "Eleanor Bron is a pretty good actress too, isn't she, Ringo?"

Ringo: "Yeah, she's marvelous, you know. Fantastic."

April 30, 1965

"BOYS, ARE YOU BUZZING?"
Could be EMI's Abbey Road studios, but in reality, it's just a clever setup at Twickenham studios for the benefit of film cameras. Although it was kept away from the intrusive noses of the press, everyone on set was well aware of what was propelling the Beatles' jocularity during filming. This scene, like many others in the picture, was disrupted by the boys' incessant giggling, courtesy of the "demon weed."

Victor Spinetti (actor in *Help!*): "They were just laughing and falling about. . . . I was never involved in that. I didn't even smoke cigarettes at that point. I was super cool. I remember John giving me two joints and he said, 'Smoke these one day when you grow up.'"

VOX

April 30, 1965

A MOMENT OF TUNING

John takes a brief moment away from filming to check the intonation on his cherished Rickenbacker 330 guitar. *Help!* was altogether a more complex experience than the jollity they'd enjoyed on *A Hard Day's Night*. True, they again had Dick Lester to direct the picture, but the interminable hanging around between shots, coupled with the implausible script, wreaked havoc on their short attention spans. Visually, the film itself had its moments; many years later, John credited the picture as an early precursor to cinematic pop art.

John: "Well, it was 1965. The movie was out of our control. With *A Hard Day's Night* we pretty much had a lot of input, and it was semirealistic. But with *Help!*, Dick [Lester] didn't tell us what it was about . . . though I realize, looking back, how advanced it was. It was a precursor for the *Batman* 'POW! WOW!' on TV, that kind of stuff."

April 30, 1965

YOU'RE GOING TO LOSE THAT GIRL

Ringo casts a beady eye from his drum stool during another break in filming *Help!* This sequence would require a drumming Ringo to disappear through a hole in the studio floor, as a band of religious fanatics desperately tries to acquire one of his trademark rings.

May 7, 1965

"I KNOW YOU LIKE A SMOKE PAUL, BUT ..."
Interior shooting had all but finished, but some shots required Paul, seen here among larger-than-life everyday objects, to battle his way around the floor of the Beatles' flat. Incidentally, the boot seen here dwarfing Paul was transferred to John's house in Weybridge, Surrey, soon after filming, where it stayed until his departure in 1968.

Keep foil wrapper to put gum in
WRIGLEY'S
SPEARMINT

May 11, 1965

"BUCKINGHAM PALACE"
Filming at Cliveden House in Berkshire. The group took over the sumptuous manor to shoot the final scenes in *Help!*, with the famous house doubling as Buckingham Palace. This two-day shoot provided a couple of days of tranquillity for the boys, and even allowed them a spot of relay racing against the film crew between takes. During their stay at Cliveden, their as-yet-unnamed film finally received its title from director Dick Lester.

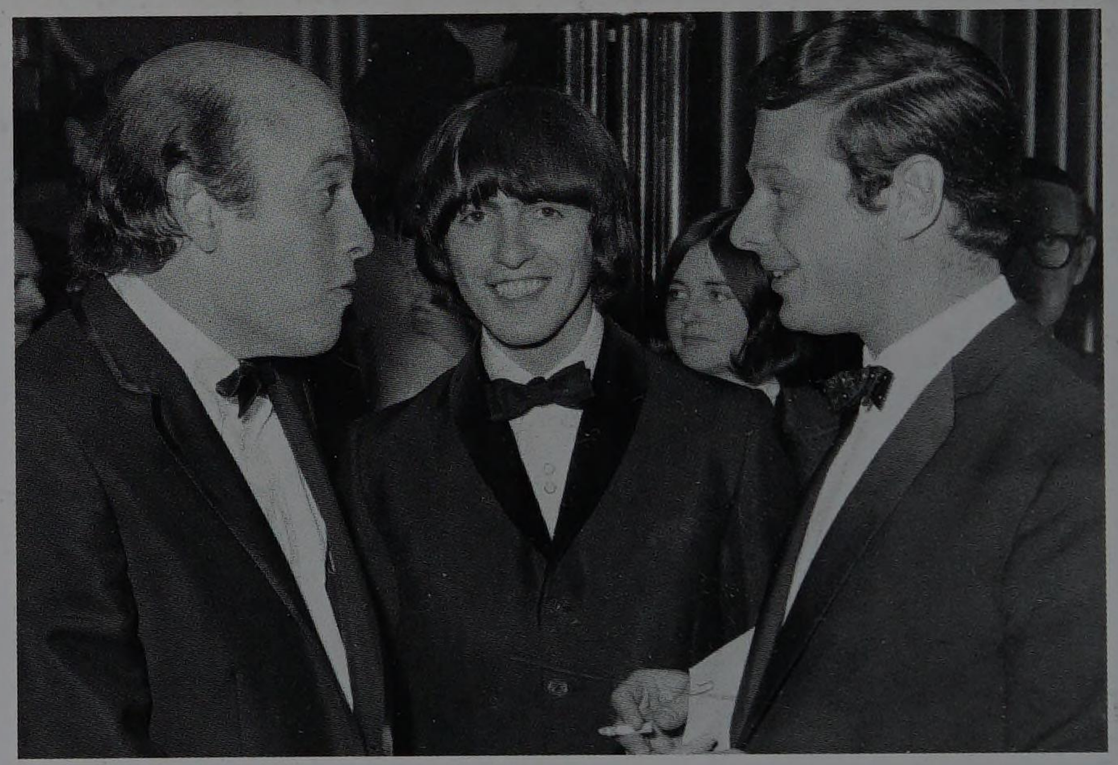
George: "Well, Dick sort of slowly went up to us, one at a time, punching us, saying, 'It's going to be called *Help!*' And we said, 'Yeah, that's a great idea, Dick, sir, sir. We'll call it that.' And that's how it all came about."

May 24, 1965

FESTIVAL HOLIDAY

With the shooting of *Help!* finally completed, John and Cynthia escaped to the south of France to attend the annual Cannes Film Festival. Accompanying them on the trip were director Dick Lester and producer Walter Shenson.

June 3, 1965



GET THE KNACK

John, Ringo, and George, with their respective partners, and manager Brian Epstein, attended the premiere of Dick Lester's latest film, *The Knack*, at the London Pavilion Cinema (Paul was away on vacation). Since his work with the Beatles, Lester had proved to be one of the hottest film directors in the world.

RITA TUSHINGHAM
RAY BROOKS MICHAEL CRAWFORD DONAL DONNELL
THE KIN
and how
ESTER prod
CHARLES

June 12, 1965

"MEMBERS OF THE BRITISH EMPIRE"

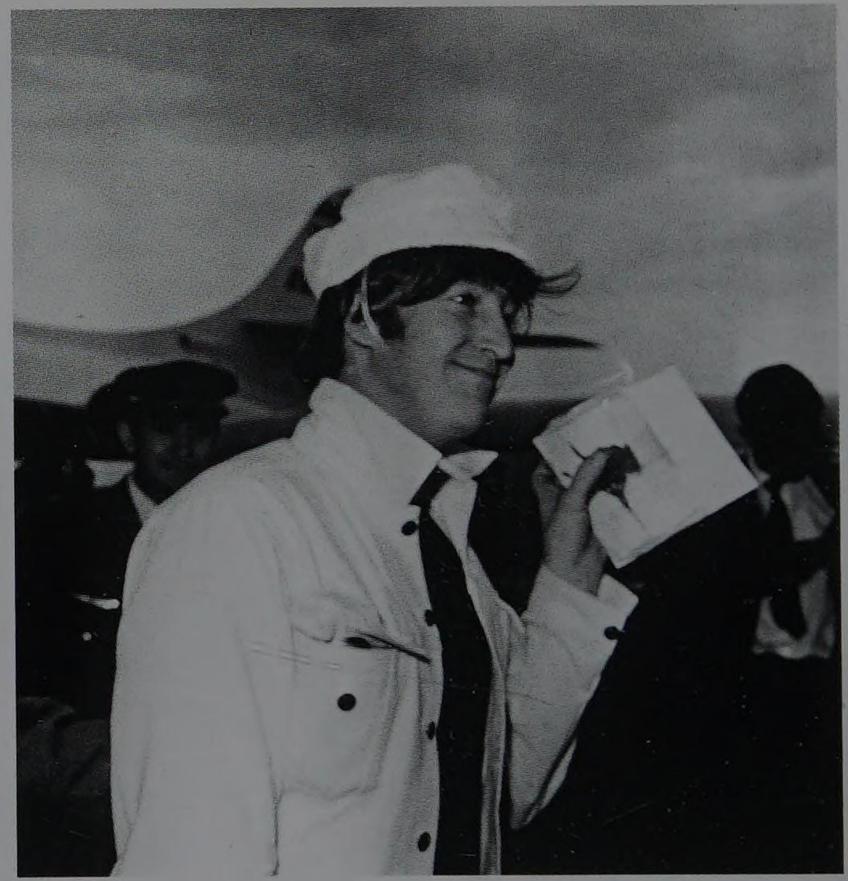
John and George relax in front of John's palatial home at St. George's Hill in Weybridge, Surrey. Earlier in the day it was announced that the Beatles had been awarded the MBE, a lowly award given for "services to the country." In the Beatles case, this meant the extraordinary amount of cash their fame was generating for the country. But its bestowal in 1965 upon something as ephemeral as a pop group was unprecedented. Although the band had known for some weeks that it was in line for the honor, elsewhere it was a closely guarded secret and all information had been embargoed until the morning of June 12, at which point the world's press converged on the group for its reaction. John's evident embarrassment on receiving such an honor was typified by his initial absence at a press conference at Twickenham studios, resulting in a frantic Brian Epstein personally retrieving the errant Beatle from his home.

Q: "What does it mean to you?"

John: "I don't know till I get it. I'll read about it and see what it is, really, 'cause I'm not sure what it is. I only know what I read in the papers."

George: "I didn't believe it at first. But then when they sent me all bits of paper saying that, and you lot wrote it in the papers, well, you had to believe it."

July 4, 1965



IF THE CAP FITS . . .

Returning from a European tour that had taken the band to France, Italy, and Spain, the Beatles arrive to a typically hysterical reception at Heathrow. During the stint in Spain, John was especially taken with the vast array of hats presented to the group, enough to wear a few onstage during their shows there.

July 13, 1965

A BIT LATE

The usually well-oiled Epstein office had made a bit of a blunder regarding an important ceremony that John and Paul were due to attend. On the morning of July 13, it was noticed that neither Beatle had been told that they were expected to appear at London's Savoy Hotel to pick up a clutch of prestigious Ivor Novello awards. As a result, several frantic calls had to be made. John—mornings not his forte—didn't bother to pick up the phone, while Beatles aide Alistair Taylor had to badger Jane Asher's mother to wake Paul up from his slumber (Paul was then residing at his girlfriend's London house). Paul did eventually appear at the gathering some 45 minutes late and took his place next to famed talk-show host, David Frost. Despite the late arrival, he had a priceless quip regarding the stream of medals being handed back after the group's MBE investiture. (Many recipients, among them war heroes, felt that the MBE presentation to the Beatles "devalued" their honor.)

Paul (on receiving the award): "Thank you. I hope nobody sends theirs back now."

Nikon

July 29, 1965

HELP! IS AT HAND

Beatlemania takes over Piccadilly Circus. Thousands of fans crammed the streets surrounding the London Pavilion Cinema to get a glimpse of the Beatles arriving for the opening night of *Help!*

THE BEATLES

IN HELP!

WELL DONE BEATLES JOHN GEORGE RINGO PAUL

NEW FILM PICTURE SOUVENIR IT'S TOPS!

EVENING NEWS

July 29, 1965

BEATLES PRINCESS

The protocol for the *Help!* premiere was pretty much a carbon copy of opening night for *A Hard Day's Night*, with (yet again) Princess Margaret and Lord Snowdon undertaking the royal duties for the evening.

John: "You don't get bored, because so many different things happen, like MBEs or premieres, and they're all different, you know, so soon as you start getting bored with something like a tour, the tour's over, and something else starts. So you don't get a chance to get bored."

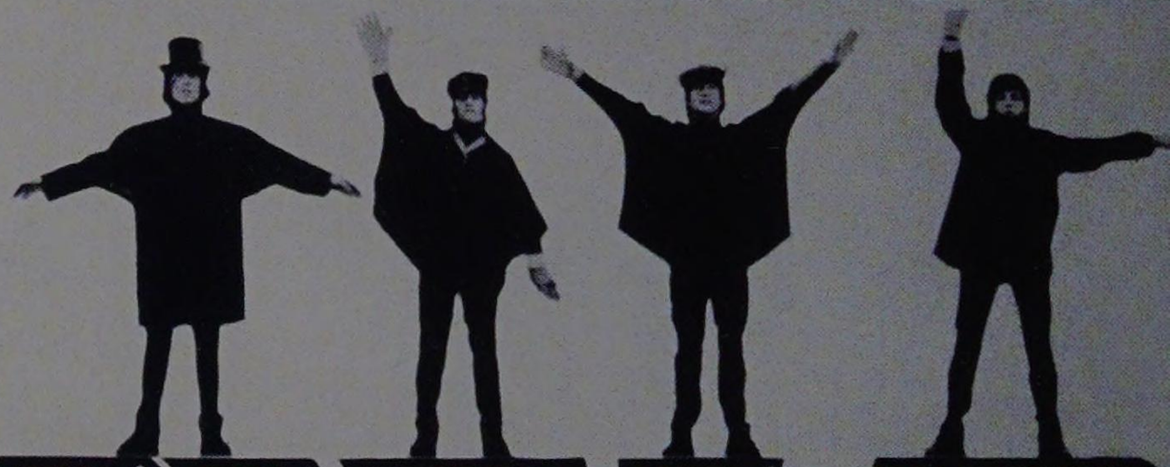
July 29, 1965

SOMETHING PRECIOUS

A very rare item indeed: Costar Victor Spinetti's program for the *Help!* premiere, signed and inscribed by all four Beatles.

Printed by
L. Delow & Co. Ltd.,
1, Southwark Bridge,
London, S.E.1

THE BEATLES



HELP!

also starring

LEO McKERN

ELEANOR BRON VICTOR SPINETTI ROY KINN

produced by WALTER SHENSON screenplay by MARC BEHM & CHARLES WOOD story by MARC BEHM directed by

A WALTER SHENSON SUBAFILMS Production

EASTMAN COLOUR

ROYAL WORLD PREMIERE

in the gracious presence of
HER ROYAL HIGHNESS THE PRINCESS MARGARET, COUNTESS OF SNOWDON
and THE EARL OF SNOWDON

Sponsored by The Variety Club of Great Britain
in aid of THE DOCKLAND SETTLEMENTS and THE VARIETY CLUB HEART FUND
on
THURSDAY 29th JULY 1965
at the

August 13, 1965

BOUND FOR THE STATES

The Beatles' touring party wanders onto the tarmac at Heathrow for the start of their third U.S. tour. There was a premium attached to this series of dates; it was reported that each Beatle had been insured for £2 million for the duration of the tour. Although they were performing half as many dates as on their previous jaunt around the States, they would in fact play to more fans due to Epstein's desire for the group to play enormous stadiums and arenas to cram in as many fans as possible.

Ringo: "We like our fans, we love what they do. The thing is, all these people who say they shout and scream and 'sbad, but it's not. We like them shouting and screaming, as long as they're having a good time."

August 13, 1965

BEATLES U.S.A.

Airline companies were literally falling over themselves to have the Fab Four fly on their planes during the height of Beatlemania. Following the lead from Pan Am and British European Airways, Transworld Airlines laid on a presentation of specially designed in-flight bags, combining the company's logo and the Beatles' name, for the group's third trip to the States. Seen here leaving the terminal in London, the group collects its travel bags from the daughter of a TWA executive. In the touring party are road manager Neil Aspinall and *Melody Maker* journalist Ray Coleman.

COME
TARA
BOYS
TWA
TWA

August 14, 1965

John pictured in rehearsals for the *Ed Sullivan Show*. The Beatles spent their first full day in New York rehearsing for an evening performance on the show. John had taken to wearing a pair of mirrored sunglasses he'd picked up in Cannes, France, during his visit to the annual film festival a few months earlier. The shades had the added benefit of keeping any prying eyes from spotting his occasionally bleary orbs.

John: "They're just sort of ordinary sunglasses, only they've got a mirror on one side, so nobody can see in."

August 20, 1965

CHICAGO, CHICAGO!

The Beatles arrive in Chicago for two shows at the White Sox ballpark, Comiskey Park. Although the Beatles had the privilege of a specially chartered plane, traveling to and from shows was mentally and physically draining for them.

Ringo: "The traveling knocks you out in the end. You sort of get fed up with sitting on planes and in cars, and you want to just sit down for a year."

AMERICAN

August 20, 1965

MEET AND GREET

A swift "meet and greet" for the press at Chicago's Comiskey Park. Press conferences had become something of a free show for anyone who could talk their way into the gatherings, and as a result, the questions started spiraling into the realms of stupidity.

Q: "Last summer . . . a doctor said that the Beatles were instruments of the Communists' propaganda [and] that you were softening up and corrupting America's youth."

John: "Yeah."

Q: "What did you say to that?"

Ringo: "Watch out next year."

August 20, 1965

"IT'S THE BEATLES!"

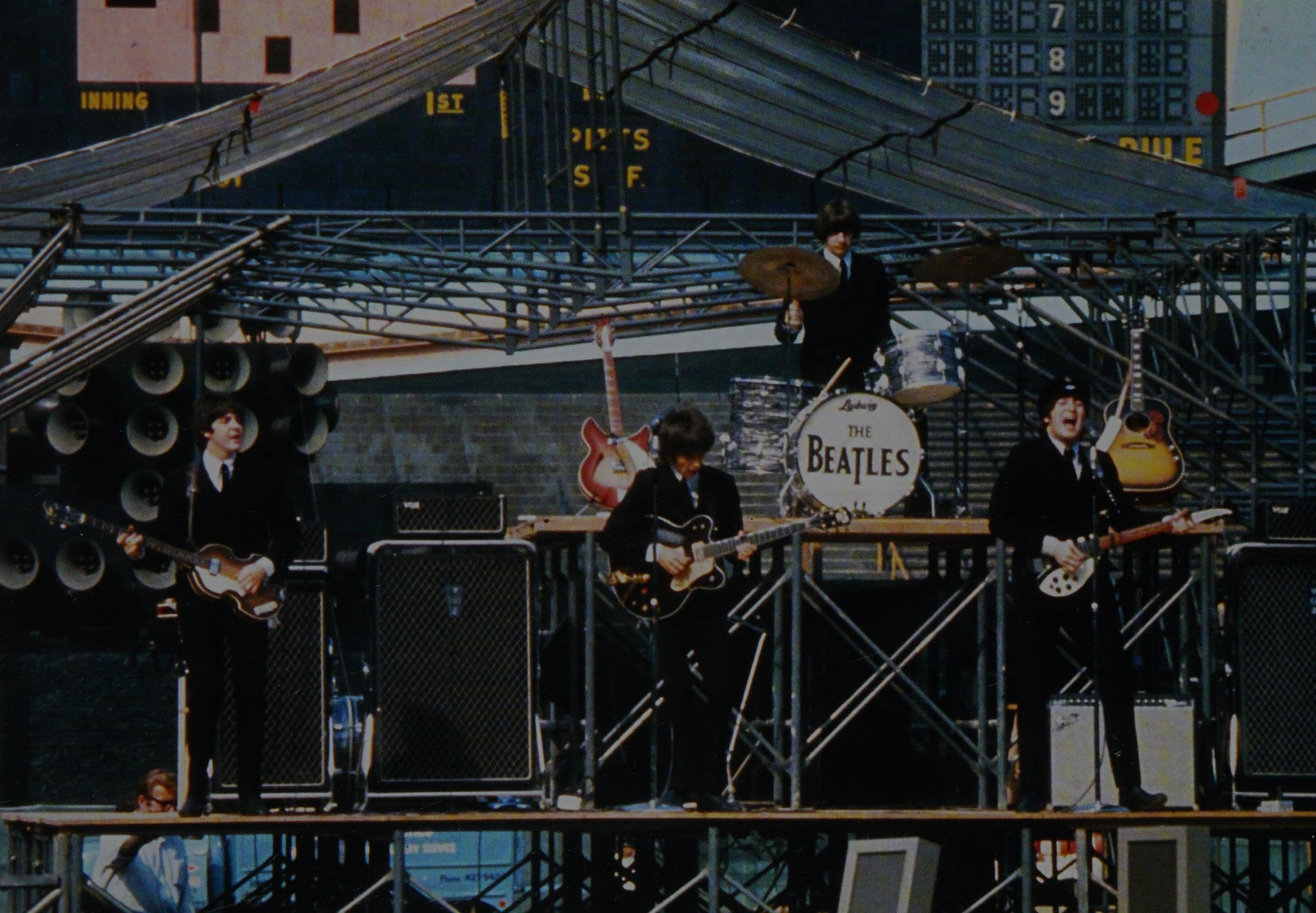
The Beatles emerge from the players' enclosure to an overwhelming roar, a cacophonous sound that would last until the group left the stage. The Beatles' 1965 tour included quite a few arenas on its itinerary and would gross a record one million dollars. Not that the Beatles were in the slightest bit interested in being solely an eight-legged cash machine. Even in 1965, Ringo had his eyes set way beyond the confines of a performing Beatle.

Ringo: "I don't think I'll want to be going onstage when I'm about 30 or something, playing. I hope that eventually we all move into films."

August 20, 1965

STANDING IN THE STANDS

Although it may look as though the group is playing to an empty stadium, the setup at Comiskey Park required the band to play at the rear of the field amongst the empty seats. Despite the remote setting, more than 25,000 fans packed into the arena to watch the Beatles' afternoon set, while another 37,000 attended the evening session. The Beatles' paycheck for around an hour's work? $155,000.


INNING
1ST
7
8
9
THE
BEATLES

August 20, 1965

Playing his cherished Rickenbacker guitar, John belts it out onstage at Chicago's Comiskey Park. Since *A Hard Day's Night* John had enjoyed wearing a series of caps. Originally designed as a female accoutrement (his first was given to him by fashion doyen Mary Quant), it was instantly copied by fans across the globe and became known as the "John Lennon Cap."

Dodge
FASTEST BUY IN TOWN!

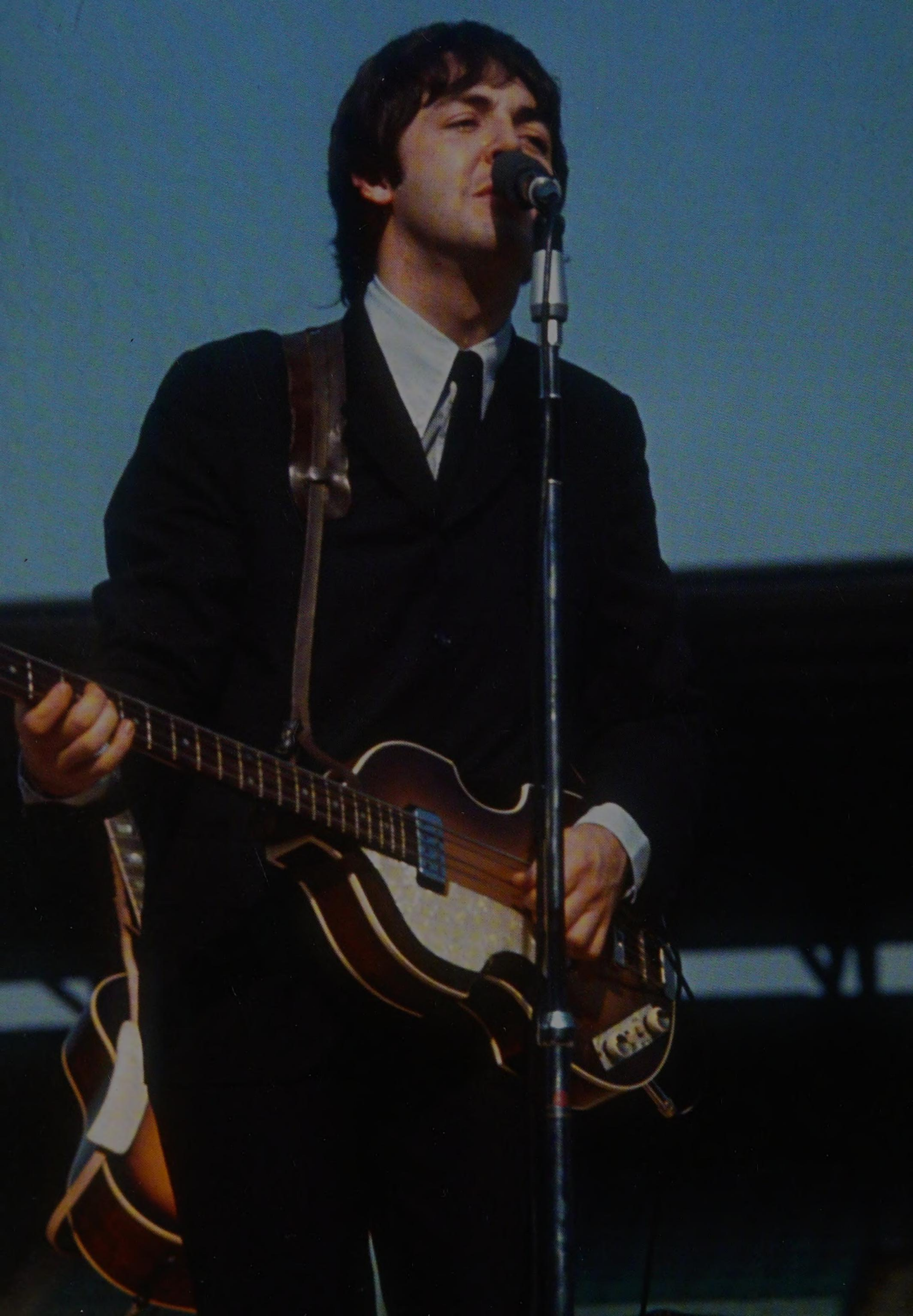
August 20, 1965

PERFECT MATCH
Paul and George close in for a harmony during their performance in Chicago. Paul's left-handed bass playing allowed George and him to straddle the microphone while supporting John's singing.

August 20, 1965

ROCKER

Paul moves in to the microphone for a solo moment at Chicago. Paul was always the keenest and most energetic stage performer of the group. Typically, the Beatles would end their set with a song from Paul, usually pulled from his vast repertoire of vintage rock 'n' roll numbers. During their 1965 tour, Paul decided to close the sets with a new composition he had written in homage to the genre, "I'm Down."



August 20, 1965

The boys leave the stage after their riotous matinee performance at Comiskey Park. Surrounding them is the usual bevy of local radio DJs who stirred the crowd into a frenzy prior to the group's arrival onstage.

September 2, 1965

WELCOME BACK

Despite the amazing reception the Beatles received in the States, the boys were still overwhelmed by the turnout upon their arrival in the early hours back at Heathrow. "They deserve the MBE more than us," quipped Paul as they made their way to a chauffeur-driven limousine. Although performing in England would come to a stop within eight months, the group was upbeat about another tour in the States the following year.

George: "It's almost definite that we'll be back around the same time next year. And so if you didn't see us this time, maybe you'll see us next time if you want to, and I hope you do, and all those who don't want to see us . . . never mind."

September 13, 1965

IT'S A BOY!

Ringo celebrates the birth of his first child, Zak, outside Queen Charlotte's Maternity Hospital in London. The second of the Beatle children (Julian Lennon being the first), Zak certainly inherited his father's drumming prowess, which showed up in later years, despite his father's initial discouragement of the idea of his becoming a drummer.

Ringo: "Oh, I don't mind him joining a group, just don't play drums. You know, all that carrying them around and everything before you make it, it's a drag."

September 22, 1965

STARR CHILD

A week after the birth of Zak, Ringo and Maureen (barely visible behind Ringo) leave the hospital to go home as a family. The birth of Zak was a little problematic, as he was one month premature, and so Maureen and child were required to spend a little more time in the hospital than originally planned.

Q: "Has he made any musical noises yet?"

Ringo: "He's shouted out a bit . . . 'Get them press men out of here!' and all that."

October 26, 1965

George and Paul flash a smile to the press as they make their way to Buckingham Palace to collect the Beatles' MBEs. Although it appeared (given the column space) as though the ceremony was exclusively for the Beatles, it was not, as some 178 other recipients were also present to collect their awards from the queen.

Paul: "Some fella was just saying you have to have top hats. I hope you don't have to have top hats."

Q: "Will you all wear top hats?"

Paul: "Well, we can carry them . . . have white rabbits coming out of them."

Q: "And what about the hair?"

Paul: "What about it?"

Ringo: "We'll put that in the top hat as well."

October 26, 1965

WAITING FOR THE BEATLES

Since the early hours of the morning, more than 4,000 Beatles fans had congregated outside the gates of Buckingham Palace for a glimpse of their idols. Despite having experienced numerous royal weddings and coronations, the authorities hadn't seen anything quite like this. Extra police were put on duty to protect the royal quarters from the most zealous of Beatlemaniacs breaching the palace's defences.

BEATLES
FOREVER
PAUL
ALL

October 26, 1965

MBEatles

After a slightly nerve-wracking audience with the queen, all four Beatles make their way from the throne room to the courtyard for a quick breather and a cigarette. Behind them to the left are Beatles manager Brian Epstein and *Evening Standard* reporter Maureen Cleave.

October 26, 1965

COURTYARD QUIPS

The Beatles show off their MBE awards in the courtyard of Buckingham Palace. The press was keen to find out what had transpired between Britain's trendiest and cheekiest foursome and the monarch.

Paul: "The man shouted out, 'George Harrison, John Lennon, Paul McCartney, and Ringo Starr.' And 'Starr' was the cue for us to walk forward, left foot first—it was just like a show!"

Ringo: "Then we bowed and then we walked to the queen, then we walked back and bowed and then walked away."

John: "Left foot forward."

October 26, 1965

FIRST REACTIONS

The Beatles parade their new official decoration to the world's press from the foyer of the Saville Theatre on London's Shaftesbury Avenue. Lennon was uncharacteristically buoyant about the award that day, although he would vent his true feelings in later years.

John: "You know, before you get an MBE, the palace writes to you to ask if you're going to accept it, because you're not supposed to reject it publicly so they sound you out first. I chucked the letter in with all the other fan mail until Brian asked me if I had it. He and a few other people persuaded me that it was in our interests to take it."

October 26, 1965

VAGUE AND OBTUSE

The Beatles with new MBEs meet the press reception at Saville Theatre (the lease of which was recently purchased by Brian Epstein). Some years later, John would cheekily undermine the occasion when he remarked that the group had smuggled a marijuana reefer into the palace for a smoke before the investiture ceremony. Although this claim was denied by the other Beatles in later years, John certainly seemed otherwise "occupied" when talking to the press immediately after their presentation.

John: "She [the queen] said to me, 'Have you been working hard lately?' And I couldn't think what we had been doing, so I said, 'No, we've been having a holiday.' But we'd been recording, but I couldn't remember that."

November 23, 1965

DAY TRIPPERS

John and Paul take a breather between takes for a promotional film insert. Internally the group had (for this period, at least) a rare conflict of interest over the Beatles' next single release. Two numbers, "We Can Work It Out" and "Day Tripper," had been recorded as the respective A- and B-sides of their next record release. Initially, "We Can Work It Out" made the cut, but John vociferously argued the case for "Day Tripper." A compromise was reached, and the first record was released as a "double A-side"—a highly innovative step for the time. The buying public certainly had no arguments with the concept, and the song shot straight to the number-one position across the hit parades of the world.

George Martin: "After we gave both titles to EMI, the boys decided they preferred 'Day Tripper,' but both sides are extremely good and worth a lot of plays."

November 23, 1965

STICKS AND STONED

A wry image of Ringo from the filming of the promotional video to accompany the Beatles' new single release, "Day Tripper." The set designers had their work cut out (literally) that day, as Ringo started out drumming against the image of an old World War I airplane, only then to exchange his sticks for a saw and proceed to cut the backdrop to pieces!

November 23, 1965

The boys take a brief moment to relax during their busy day of filming. This particular shot comes from a video shoot for "Help!," John's first song to deal with experiences outside of the boy-meets-girl theme, and a reflection of the inner turmoil he was going through at the time.

John: "When 'Help!' came out in 1965, I was actually crying out for help. Most people think it's just a fast rock 'n' roll song. I didn't realize it at the time; I just wrote the song because I was commissioned to write it for the movie. But later, I knew I really was crying out for help. It was my fat Elvis period. You see the movie: He, I, is very fat, very insecure, and he's completely lost himself. And I am singing about when I was so much younger and all the rest, looking back at how easy it was."

December 1, 1965

KEEPING AN EYE

Paul and John cast a beady gaze over a reel-to-reel tape recorder. The setup was part of a TV special dedicated to their amazing songwriting talents. The show, *The Music of Lennon and McCartney* (also featuring appearances by Billy J. Kramer, Henry Mancini, and Marianne Faithful) was shot over two days at Granada studios in Manchester. The show's producer, Johnny Hamp, had devised the concept. Hamp played a small but important role in the success of the Beatles, being the first director to capture the Beatles on film back in 1962.

December 1, 1965

COMPETING BUDDIES

John and Paul share a quick smoke during a break from filming their television special. The program was an enormous accolade for John and Paul, then just ages 23 and 25, respectively. The competitive struggle that existed between them, while friendly, also inspired their finest moments.

Paul: "There was amazing competition between us, and we thrived on it. Those early years, the competition was great. It was a great way for us to keep each other on our toes."

December 1, 1965

"IT'S FOR YOU"
Paul and John share a brief moment with Mersey buddy Cilla Black at Granada studios during the recording of *The Music of Lennon and McCartney*.

Paul: "The thing is that if they do our songs, and do them differently, then, I think it's better. . . . If they do the same arrangement, it's their fault, you know? They shouldn't really do the same arrangement."

John: "It doesn't matter if they do them, because it never harms us. . . . It doesn't seem to harm our sales too much."

December 1, 1965

UNDER THE SCAFFOLD

John and Paul caught checking out the art on offer during the filming of their television special. In addition to the musical heavyweights paying homage to the remarkable writing skills of John and Paul, the Beatles also performed, choosing to play both sides of their new single. It's interesting to note that for the sequence dedicated to the track, "We Can Work It Out," it was discovered that no keyboard, an integral part of the song, was available. So, in desperation, a harmonium was filched from the TV set of the popular U.K. soap drama, *Coronation Street*, and absorbed into the group's setup. (*Coronation Street* was being filmed in the same studios.)

December 1, 1965

SOME HELP FROM OUR FRIENDS

Despite the fact that John and Paul's TV show was exclusively designed to extol their phenomenal song-writing talents, for their own slot in the finale of the star-studded bill, they needed a little help from their friends. So for "Day Tripper" and "We Can Work It Out," George and Ringo took their respective places on guitar and drums with their remarkable partners. Only in later years would George (and to a lesser extent Ringo) eventually discover their not inconsiderable talents as major composers in their own right.

Q: "Are you more confident about songwriting these days?"

George: "You get more confident as you progress. John and Paul's standard of writing has bettered over the years, so it's very hard for me to come straight to the top on par with them."

December 1965

Some of London's finest art designers put this set together. This photo session, which was intended ostensibly to illustrate the program for the boys' next American tour, provided some fine examples of the group's startling uniformity—a paradox considering their strong individual personalities, but not lost on some of the commentators of the time.

Dr. Jonathan Miller: "There is something magical and sinister about repetitive siblings. Mythology is very strong on them. The Beatles inspire terror, awe, and reverence. I had no idea they looked so similar—just marginal differentiations on an identical theme. And with that hair they remind me of [John Wyndham's] Midwich Cuckoos."

December 1965

ANARCHY IN HAMPSTEAD

At the end of a photo session—during which the Beatles played with various Eastern instruments, posed with an Afghan hound, and held up copies of their LPs—the group smashed the polystyrene set to pieces in a primitive display of auto-destructive art, all, no doubt, egged on by the photographer Robert Whitaker.

December 10, 1965

HAMMERSMITH ODEON

Ringo taking a few moments out to rehearse for the group's last tour of the U.K. Despite the drummer boy's miserable-looking expression in this photo, he was never happier than behind the drums, and although he had tried out a few other instruments, it was "the skins" that finally won him over.

Ringo: "It was in my soul. I just wanted to be a drummer. I didn't want to be a guitarist. I didn't want to play bass. I wanted to be a drummer, and that's how it is. My grandparents played mandolin and guitar and gave me their instruments, and I just broke them. I had a harmonica; I dumped it. We had a piano; I walked on it. I was just not into any other instrument."

December 10, 1965

LAST TOUR OF THE U.K.

Although it was never publicized at the time, the Beatles U.K. tour in December 1965 turned out to be the last trek around their native country. This night, the group was back at the Hammersmith Odeon in London for a solitary evening's performance. The Beatles' shows in the capital (they played another date at the Astoria in Finsbury Park) were a riotous success and dispelled any notion that Beatlemania had evaporated.

Ludwig
THE
BEATLES

The Carnival of Light, 1966–1967

"We've all come together along the same path. We've been together a long time. We learned right from the beginning that we're going to be together. We haven't really started yet. We've only just discovered what we can do as musicians, and what thresholds we can cross. The future stretches out beyond our imagination."

—George Harrison

"Young people get inspired by people who talk honestly to them. I think if they believe us on some things, it's because we can say it like they would think it . . . because we're exactly the same and we don't pretend to be anything better than we are."

—Paul McCartney

"I often think that it's all a big conspiracy, that the winners are the government and people like us who've got the money. That joke about keeping the workers ignorant is still true."

—John Lennon

"We can't do a tour like we've been doing all these years, because our music's progressed and we've used more instruments. It'd be soft us going onstage, the four of us, trying to do the records we've made with orchestras and, you know, bands and things."

—Ringo Starr

January 21, 1966

THREE DOWN . . .

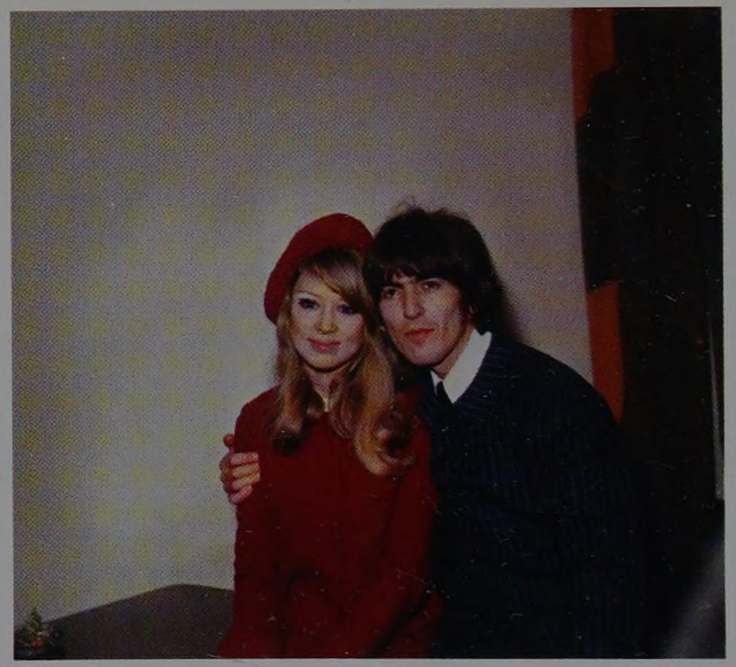
They were all smiles as George finally married his girlfriend, Pattie Boyd, after a two-year courtship. The ceremony itself was a modest and brief (seven-minute) affair, taking place in the morning at Epsom Registry Office, Surrey. George had two best men that day: Brian Epstein and the sole Beatle bachelor, Paul. Pattie's proud mum sits at the front of the wedding party with George's parents to the rear.

George had met the pretty model on the set of *A Hard Day's Night* in which she played the role of an obsessed teenager. She initially felt it was John who paid her the most attention, but it was George who ultimately fell for her good looks and sweet charms. However, her initial response to his advances was somewhat out of step with most teenagers around the world.

George: "I asked Pattie out when we were making the film, and she said, 'No!' which [was] very embarrassing at the time, but it all worked out right in the end."

January 22, 1966 (this page)

Early February 1966 (opposite)



(THIS PAGE) KISSES AND CUDDLES

The happy couple met the press the day after their wedding. A fairly chaotic press conference ensued with the cheeky newsmen requiring plenty of postmarital kisses for their lenses.

Q: "Well, how do you feel about all this public kissing that you've been subjected to here today at the requests of all these newsmen? Does it embarrass you?"

Pattie Boyd: "Not really, this is my husband now, so it doesn't matter."

(OPPOSITE) IF I NEEDED SOMEONE

George and Pattie spent some quality time in the Bahamas for their honeymoon. With three Beatles now locked in matrimony, there was some spirited speculation about whether the appeal of the group would be diminished.

George: "I don't really think it'll affect it all that much because—well, we proved it, really, when Ringo got married. You're bound to lose a certain amount of fans, but I think the majority of fans realize by now that we've got our lives to lead, and I think they're just as equally interested in the music as they are in us."

Early February 1966

LOVING FLAME

Honeymooning together in the Bahamas, George and Pattie put on a display of their love. The couple was the epitome of 1966's swinging London scene—trendy, young, wealthy, and supremely talented in their respective vocations. Pattie had had her own successful career as a model prior to meeting George, and although she cut back her schedule to make time to be with her husband, she still continued to do a few choice jobs as they arose. One thing she hadn't bargained for was the continuing interest in George from overzealous fans.

Pattie Boyd: "I can't get over the fans always hanging round the house, even now. . . . They got into our bedroom the other day and stole a pair of my trousers and George's pyjamas."

Early February 1966

TOGETHERNESS

George and Pattie on their honeymoon. As a Beatle partner, Pattie was forced to face the wrath of the world's females.

Pattie Boyd: "They were doing their Christmas show at Hammersmith. . . . I scraped my hair back so that I would look completely different and no one would recognize me. I don't know how anyone did, but a few did and started punching me."

February 17, 1966

BUFFET SUPPER

The Beatles were frequent visitors to London's Saville Theatre where manager Brian Epstein was the leaseholder. On this particular night, John, Ringo, and their respective partners had attended the premiere of Epstein's first (and only) directorial effort: a reading of *A Smashing Day* by Alan Plater at the nearby New Arts Theatre. They convened back at the Saville for a celebration of their manager's newly found direction.

STALLS
FRONT ONLY

March 25, 1966

GAZING AT THE SHUTTER

A rare moment of repose for John during a photo session in Chelsea, West London. Now that the content of the Beatles' lyrics was mining deeper and more profound topics, commentators were looking for explanations as to the significance of the boys' current spoken-word oeuvre. John, who could be relied upon to be outspoken, gave a series of highly personal interviews during 1966, which fell out of the frame of previous conversations and were at times brutally honest.

John: "I want the money just to be rich. The only other way of getting it is to be born rich. If you have money, that's power without having to be powerful. I often think that it's all a big conspiracy [and] that the winners are the government and people like us who've got the money. That joke about keeping the workers ignorant is still true; that's what they said about the Tories and the landowners and that. Then Labor were meant to educate the workers, but they don't seem to be doing that anymore."

March 25, 1966

LIVING IN A BOX

At the request of photographer Robert Whitaker, the Beatles took part in a series of highly experimental shots that exploited their public image. The group instantly warmed to Whitaker's left-field approach and happily acquiesced to his often strange and at times surreal demands in the studio. Aside from sticking their heads through cardboard boxes and into a rusty birdcage, the boys donned white coats and adorned themselves with chunks of raw meat and dismembered parts of children's dolls. The finished product, known as the "Butcher Sleeve," remains the group's most controversial photograph, with opinion veering from "relevant" to "bad taste."

May 1, 1966

NME WINNERS

Dwarfed by a six-foot-six-inch Clint Walker (star of *Cheyenne*, a popular Western TV show), the boys mount the stage to accept their award after their final British concert. Once again, the group topped the list of *New Musical Express* recipients, and picked up the award from the stage of London's Wembley Arena. They played just four numbers that afternoon, the last being their new single, "Paperback Writer."

May 19, 1966

"PAPERBACK WRITER" AND "RAIN"

The Beatles booked Abbey Road's cavernous Studio 1 for an intensive day's filming of the video for their new single "Paperback Writer" and its B-side, "Rain." This versatile film format was in its infancy in 1966, and the Beatles were naturally keen to be at the forefront of the new technology. They were tired of the trek to television studios to promote their latest records, and video ensured that a single performance could be broadcast anywhere with little effort.

May 19, 1966

"TAXMAN"
George leaning over his new Gibson SG guitar during a break in filming at Abbey Road studios. George had three of his own compositions on *Revolver*, the Beatles' latest album, "Taxman" being the highlight. In this song, a stinging diatribe on the hefty amount of money the Beatles were handing over to the government each year, George—the most financially astute of the quartet—fully expresses his contempt for the system.

George: "'Taxman' was when I first realized that even though we had started earning money, we were actually giving most of it away in taxes. It was and still is typical."

May 19, 1966

SHADES OF STARR

Over the course of three years the Beatles had allowed the fringes of their hairstyles to grow longer and longer so that by 1966, their carefully preened tresses were edging toward their shoulders. This, coupled with their attachment to darkly tinted sunglasses, led to yet another fashion statement, eagerly leapt upon by the rest of the world.

Ringo: "I doubt if we'll be changing our hairstyles for a while. I think the next stage will be when we go bald."

May 19, 1966

"HELLO, ED!"

The boys horse around prior to filming an insert for the *Ed Sullivan Show*. The show seemingly had an open-door policy for the Beatles to appear whenever they wanted and, even if they couldn't appear live, they could promote their latest single via film. On this occasion "Paperback Writer" was given an airing. Historically, it was the group's first hit not to deal with the trivialities of love and relationships. The record-buying public in Britain, however, was not entirely convinced of its sentiments, and despite some spirited promotion, the record failed to shoot to the customary number-one position on its first week of release.

May 19, 1966

A REVOLVER OUTTAKE

During a break in filming, the boys pose for some photos for their new album release, *Revolver*. Robert Whitaker, one of the Beatles' favorite photographers in the mid-1960s, was charged with taking the photograph. The front of the cover had already gone through a few incarnations: A swirling, kaleidoscopic photomontage by Robert Freeman had been jettisoned in favor of a highly imaginative pen, ink, and photo collage by their friend from Hamburg, Klaus Voormann. The back of the cover needed a somewhat more conventional image, and Whitaker's fit the bill.

May 19, 1966

TAKING A BREAK

While Ringo puts his feet up, Paul seems very much at ease with his bass guitar duties during the filming of the video for "Paperback Writer." Sonically, the single was a departure for the group, and it expanded the rather narrow definition of the three-minute pop single that had been in place up to that time.

Paul: "I arrived at Weybridge and told John I had this idea of trying to write off to a publisher to become a paperback writer, and I said, 'I think it should be written like a letter.' I took a bit of paper out and I said it should be something like, 'Dear Sir or Madam, as the case may be . . .' and I proceeded to write it just like a letter in front of him, occasionally rhyming it. . . . And then we went upstairs and put the melody to it. John and I sat down and finished it all up, but it was tilted towards me; the original idea was mine. I had no music, but it's just a little bluesy song, not a lot of melody. Then I had the idea to do the harmonies, and we arranged that in the studio."

Ludwig
THE

May 19, 1966

JOHN AND GEORGE RECORDING A FILM INSERT FOR "RAIN"

"Rain" was the most complex song the Beatles had released to date. A vivid saunter through the newly psychedelicized brain of John, the track was a clue to the direction that the Beatles would take over the next few years. For the first time ever, the final moments of the song were recorded backward, which dovetailed brilliantly with the track's overt hallucinogenic theme. This device was purely accidental, the happy by-product of one of John's drug experiments.

John: "I got home about five in the morning, stoned out of me head. I staggered up to me tape recorder and put it on, but it came out backwards, and I was in a trance in the earphones, what is it, what is it? It's too much, you know, and I really wanted the whole song backwards almost, and that was it. So we tagged it on the end. I just happened to have the tape on the wrong way, it just came out backwards, it just blew me mind. The voice sounds like an old Indian."

May 19, 1966

WHEN THE RAIN COMES . . .

The Beatles face the lights and cameras for a full-on rendition of John's B-side, "Rain." Normally, within the industry at that time, the flip side of a disc was left to showcase some ignominious track to fill up the blank vinyl space. With their strict attention to quality control, the Beatles always insisted on a track worthy enough to accommodate its premier side. "Rain" was no exception, and it has remained a pivotal creative moment in the Beatles' oeuvre.

Ludwig
THE
BEATLES

May 19, 1966

THE PEACOCKS SPREAD THEIR FEATHERS

The boys take a breather between takes while recording video clips to accompany "Paperback Writer" and "Rain." Everything in the Beatles' wardrobe had changed in the space of a few months, and they were reveling in this new evolution. John in particular was taken with the new mood, branching out musically and otherwise in a multitude of directions. They were helped, in no small part, by their ingestion of LSD. Not exactly illegal in the mid-1960s, the drug had become a fashionable accoutrement of the swinging set around London, and the Beatles weren't shy about exploring the chemical's hallucinogenic landscapes for new sounds and dimensions that might inform their music.

Cynthia Lennon: "The peacock spread its fine feathers, dazzling colors and clothes took the place of conservative suits and ties."

May 20, 1966

ANOTHER FACE

George sitting quietly by himself at London's Chiswick House between takes. The Beatles had taken over the grounds of this eighteenth-century house to film some more promotional slots for "Paperback Writer" and "Rain" (though this time on celluloid). George's profile had been raised considerably since recording three songs for the group's imminent album release, *Revolver*.

George: "I don't really know whether I would've written more songs by now, or better songs by now, had Paul and John not been with us, because probably I mightn't have even thought of writing songs, only for those two. But it was hard trying to get in on it. . . . I've written so many songs that I've just thrown away."

May 20, 1966

INSIDE THE CONSERVATORY OF CREATIVITY

The boys wait patiently as the next sequence for "Paperback Writer" is set up at Chiswick House. The boys' natty gear was courtesy of the trendy Chelsea boutique, Hung on You. Previously the group had relied on the somewhat conservative clothing skills of showbiz tailor Dougie Millings.

May 20, 1966

RINGO TAKES THE AIR AT CHISWICK HOUSE

Since meeting with the American folk-rock band, the Byrds, the previous summer, the boys were rarely seen without their sunglasses, their new fashionable accessory during the summer of 1966.

May 20, 1966

JUST PAUL

Paul escapes the rigors of filming at Chiswick House to attend to some minor details in the boys' itinerary. As nearby schools were midterm, the group was rarely interrupted during the day and completed two films under the direction of Michael Lindsay-Hogg, who was best known for his work on the ultra-hip television show, *Ready, Steady, Go!*

May 20, 1966

THE BIG MAN AND THE BASS MAN

Paul and Beatle aide Mal Evans check guitar and lens during a brief interlude at Chiswick House. Mal had been a loyal attendant to the Beatles' needs since the early days of the Cavern. While Neil Aspinall was charged with sorting out the labyrinth of demands on the Beatles' time and itinerary, Mal was more of a hands-on man and was always at the group's side to facilitate any immediate request the boys might have. Sadly, this genial and jovial character who defied his size and deportment was shot, mistakenly, and killed by police in America in mid-1970.

May 20, 1966

IMAGES FROM CHISWICK HOUSE

During this bright early summer's day, the group meandered through the twisting paths and arboretum surrounding the West London estate to record what are generally considered to be some of the finest promotional films, in themselves a blueprint for the pop video format. On hand to record the cinematic activities was Robert Whitaker, the group's official photographer at the time and a trusted member of their inner circle. Whitaker would shoot some of his best material of the band at Chiswick House.

106

107

80

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98

76

104

May 20, 1966

CYCLIC REVOLVER

Paul spends a few moments at Chiswick House tramping down the greenery while waiting for the next shot to start. Paul would leap upon any chance to engage in acts of boyish behavior, and occasionally his trips on public transportation were in defiance of his celebrity status.

Paul: "I used to say to George Harrison, 'God, I'd like to go on a bus again.' George would say, 'Why would you want to do that?' His dad had been a bus driver and I think maybe George could not see the romance of traveling on a bus that I would. I always saw it as sitting upstairs, smoking a pipe like a poet. Sitting on the top of a bus composing things."

May 20, 1966

TOP OF THE POPS LIVE!

The Beatles' refusal to do many live television appearances caused something of a ripple of discontent in the U.K.'s pop-show offices. Holding out no real hope of the Beatles ever appearing on BBC's *Top of the Pops*, producer Johnnie Stewart nonetheless wrote to Brian Epstein to inquire if the group might appear on the show to promote its new single. Surprisingly, they accepted the offer and agreed to appear live—their first such TV appearance in more than a year. Furthermore, they were happy to play both sides of their new release. These images show the group in its natty gear during afternoon rehearsals and later during the performance itself.

Ludwig

June 16, 1966

RHYTHM KING

Ringo drums up a storm at the recording for the Beatles' last live BBC appearance on *Top of the Pops*. Ringo's drumming during 1966 reached a new level of ingenuity and subtlety, something that many had felt was beyond Ringo's steady but unremarkable skills as a "skin-pounder." On "Rain" in particular Ringo displayed a range of rhythms that elevated his status among his musical peers.

Ringo: "My favorite piece of me is what I did on 'Rain.' I think I just played amazing. I was into the snare and hi-hat. I think it was the first time I used the trick of starting a break by hitting the hi-hat first instead of going directly to a drum off the high hat. I think it's the best out of all the records I've ever made. 'Rain' blows me away. It's out in left field. I know me and I know my playing . . . and then there's 'Rain.'"

June 23, 1966

BACK TO GERMANY

At Heathrow Airport, boarding flight number BE 502 at 11:05 a.m. bound for Munich, Germany. The boys' smiles as they prepare to board the plane offer no clue as to what had become for them a living nightmare. Such was their dissatisfaction with playing live that they hadn't even bothered to rehearse material for their upcoming shows. And with Japan, the Philippines, and America waiting for them after the German leg of their tour, it was going to be a long, hot summer.

John: "We could send out four waxwork dummies of ourselves and that would satisfy the crowds. Beatles' concerts are nothing to do with music anymore. They're just bloody tribal rites."

June 23, 1966

GETTING BACK

Meeting the press at the Hotel Bayerischer Hof in Munich. Seeing as Germany had played a part in nurturing the Beatles' early sound, the band's arrival in the country was especially affable. As had become the norm, the group was presented with a number of gifts, including four sets of traditional German lederhosen.

Q: "What are you going to do with your lederhosen?"

Paul: "I don't know. Probably hang them up, eventually."

Q: "You're not going to wear them?"

Paul: "Oh, I might do, yeah. It's too hot at the moment."

June 24, 1966

OH, WHAT A CIRCUS!

Onstage at Munich's Circus Krone-Bau, the group's first concert in Germany since December 1962. The band was given a warm welcome, but the quality of their sound was at such a low that other musicians found their performance disappointing.

Cliff Bennett (support artist in Germany): "They'd actually given up trying to play properly. . . . I think they got sucked into the whole aura of the thing. John went up there with a very lax thing. It wasn't the band I saw on the way up at the Star Club."

CIRCUS KRONE-BAU
TOURNEE

June 25, 1966

TICKET TO RIDE

A specially chartered train had been planned for the boys' tour of Germany, and here they enjoy a few moments of repose en route from Munich to Essen. The train had been converted to accommodate Queen Elizabeth II on her trip to the country the year before and consisted of four bedrooms, a bathroom, and an expansive lounge.

Q: "There's an old German song that says, 'Why is it so beautiful on the Rhine?' You've traveled along the Rhine, what are your impressions?"

John: "We were asleep!"

June 25, 1966

The boys gave a few perfunctory glances in the direction of the press aboard their specially chartered train en route to Essen. The couple of press conferences that were held in the country were hardly illuminating, although, as always, the boys' comments proved humorous.

Q: "If you would have to buy a ticket for your own performance, how much would you pay for it?"

John: "We know the manager, so we get in free."

June 30, 1966

FIRST CONCERT AT TOKYO'S
BUDOKAN ARENA

Of all the Beatles, George was most vociferous about his opposition to touring, and when quizzed about their onstage appeal, he was typically ambivalent about it. Indeed, on this Far Eastern tour the group came to a decision to knock off touring later that year.

George: "We think very little at all. You know . . . we just do it. And if the time comes when we don't have an audience, then we'll think then about it. But now we don't think."

June 30, 1966

THE BEATLES HIT THE STAGE

Captured on videotape by Japan's television network, NHK, the Beatles shambled through the 30-minute set of their first of five Budokan concerts. Due to their poor performance and problems with their onstage equipment, manager Brian Epstein instructed the networks not to broadcast the show and gave them an option on an additional performance. Given their increasing disenchantment with live appearances, the group hadn't bothered to rehearse.

John: "We don't really bother about what we do onstage anymore. We practice what we call 'grinning at nothings' . . . one-two-three-four, and we all grin at nothing."

June 30, 1966

Even behind the Beatles' stage at the Budokan, security was in full force. For every concert, 3,000 police and army personnel mingled among the 10,000-capacity crowd. Death threats had been issued against the group for their alleged violation of the sacredness of the Budokan venue, which was normally used for sumo wrestling and other traditional Japanese sports. The demonstrations against the Beatles' performances there had stunned authorities, who were not used to seeing burning flags and violence in the streets from students. If any harm had come to the Beatles during their stay in Tokyo, it would have sparked an enormous diplomatic crisis.

George: "It was strange because there had been students rioting against the cops and it was like being back in World War II, because the police had those little steel helmets I remember we used to have leftover from the war."

June 30, 1966

INSIDE THE BUDOKAN ARENA

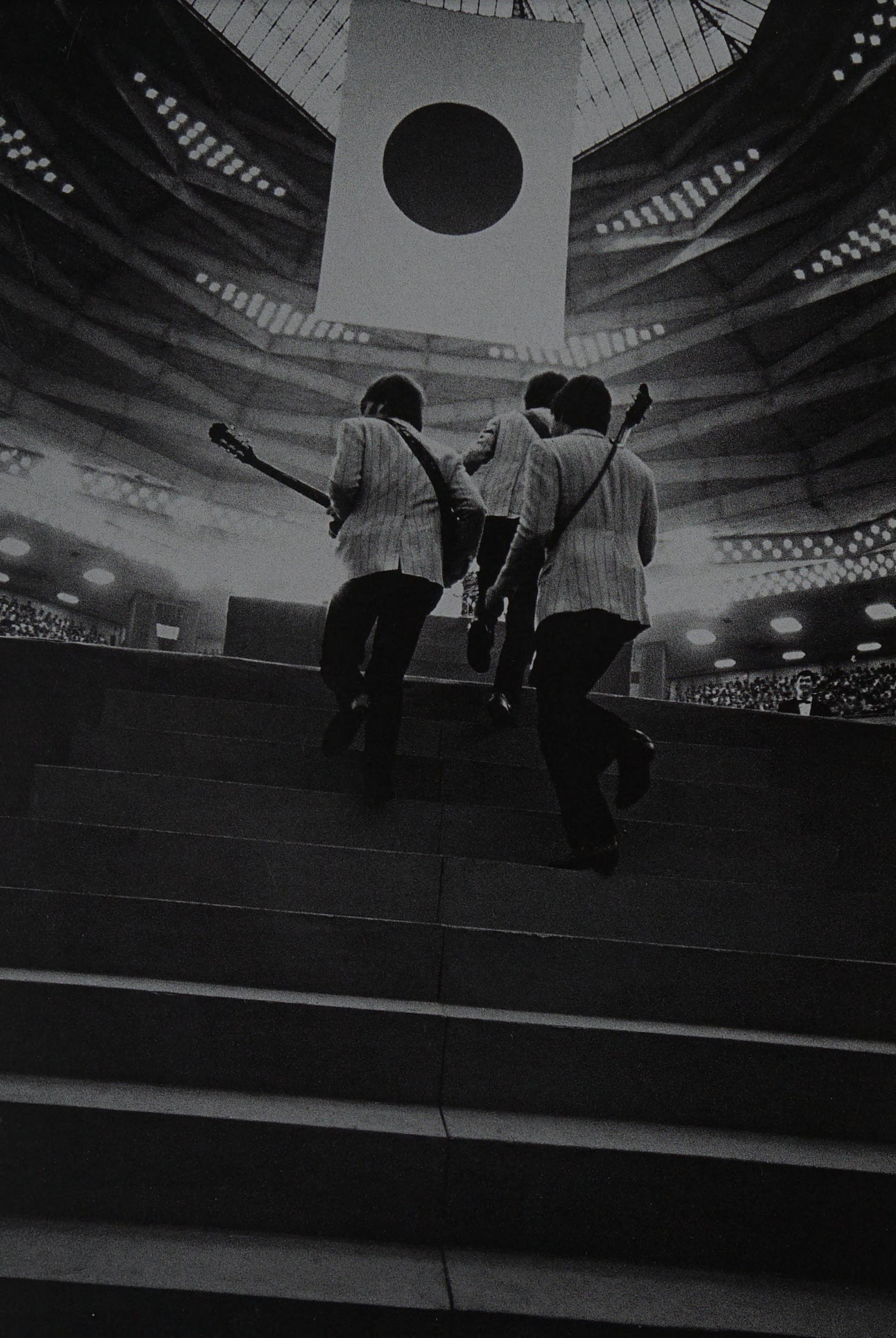
More than 210,000 ticket applications had been received for just 30,000 available seats for the original three Tokyo shows. Given the enormous clamor for tickets, two matinee shows were added to the itinerary. Security had never been tighter for a Beatles concert. Plainclothes officers with telephoto lenses photographed any audience member who attempted to breach the tight security.

Paul: "The thing is, if the security is strict then it is probably best for us and the people as well. Sometimes it's too strict, but the best situation is when it's just strict enough so that nobody gets hurt."

July 2, 1966

The boys climb the imposing staircase to the stage at the Budokan Arena for a matinee performance.

Alf Bicknell (Beatles driver): "The strange thing about this was if you looked between the rows of seats there were stewards and ushers, and every time a Japanese Beatles fan would jump up, they were quickly, but gently, put back into their seats."



July 2, 1966

EMPEROR'S NEW CLOTHES

Relaxed but bored, John smokes in his kimono as the hours pass slowly between shows in the Beatles' Tokyo hotel suite.

John: "When I look as though I am having fun, I am, you know. When I'm not, I'm not. So it varies."

July 2, 1966

AMONG THE PRESENTS

George, Ringo, and John review yet another batch of gifts sent up to their presidential suite. The Tokyo police informed the Beatles that for security reasons they were never to leave the confines of their suite, other than to go to the Budokan for their concerts. So instead of seeing Tokyo, Tokyo was brought to them. Upset by what they felt to be totally unnecessary precautions, the Beatles just lazed around dressed in ceremonial kimonos, as company representatives paraded a succession of trinkets and gadgets before them.

July 2, 1966

TRADITIONAL SOUNDS

George adopts a traditional tea-drinking stance while Ringo plucks one of a seeming endless succession of gifts brought up to the Beatles' Tokyo Hilton suite. The Beatles, especially George, were by this time immersing themselves fully in the new sounds from overseas. A couple of years previously, this instrument would have been treated as little more than a curiosity. By 1966, in the spirit of the experimental direction the Beatles' were now moving into, new instruments were eagerly explored.

July 2, 1966

DIFFERENT SHADES

John and George shoot the breeze in their Tokyo suite. Even though the group spent just short of one hundred hours on Japanese soil the boys saw little, if anything, of the country.

John: "We're not on holiday. We don't expect to see any sights or have any fun. And if we get fun as well while we happen to be touring, well then it's okay, you know. But it's our job as well."

July 2, 1966

WITHIN WITHOUT YOU

George relaxing at the Tokyo Hilton between shows. It was George who had become the most disillusioned with the chaos attached to the group's touring caravan and was the principal catalyst for the group's decision to quit performing later that year.

July 2, 1966

JOINT ARTWORK

To idle away the long hours they spent in their hotel suite, the Beatles played little music, preferring instead to tinker with their new electronic gadgets, drink sake, and smoke marijuana. After their shows at the Budokan, the group worked on a collage, their only collaborative work of art.

Robert Whitaker (Beatles photographer): "I never saw them calmer, more contented, than at this time. They were working on something that let their personalities come out. I think it's the only work they ever did together that has nothing to do with music. They'd stop, go and do a concert, and then it was, 'Let's get back to the picture.'"

July 2, 1966

PICTURE YOURSELF

John getting into his side of the canvas. The finished piece, entitled *Four Images of a Woman*, was presented to the president of their Japanese fan club as a gift. In 2002 it was offered for sale on an Internet auction site with an asking price of $250,000.

July 8, 1966

BACK HOME

The relief is palpable as the boys arrive back at Heathrow after a tour that had included a brief stint in the Philippines. While in Manila, the group had unintentionally upset the president's wife, Imelda Marcos, by failing to turn up for a reception she'd organized in their honor. This perceived snub created a national furor that resulted in the withdrawal of security and assistance for their safe passage out of the country. On attempting to fly out, they were met by a crowd of supporters loyal to the presidency who were bent on confronting the group for its apparent indignities against the Marcoses. In the chaos that ensued, several of the Beatles' touring contingent were injured as the group ran across the tarmac toward its plane.

July 8, 1966

SPILLING THE BEANS

Four very weary Beatles made their customary trip to Heathrow's press-room to impart the exact details of their horrendous Philippines trip. The Beatles were adamant that after the treatment they received from certain individuals and security personnel, they would never set foot in the country again.

Paul: "We got to the airport and our road managers had a lot of trouble trying to get the equipment in because the escalators had been turned off. So we got there, and we got put into the transit lounge. And we got pushed around from one corner of the lounge to another."

John: "We'll just never go to any nut-houses again."

August 11, 1966

"WE'RE MORE POPULAR THAN JESUS"

John relaxes on the 27th floor of the Astor Towers Hotel in Chicago after facing the American press for the first time since his "We're more popular than Jesus" furor. Any notion that the Beatles were in for an easy spell after the controversy surrounding their Japan and Philippines concerts was dashed when a months-old quote that John had made to journalist Maureen Cleave was taken out of context and recycled onto the front of American teen magazine, *Datebook*. Prior to the tour, the Beatles had got wind that certain sections of the U.S. were incandescent with rage at John's comment and were holding carefully staged bonfires to dispose of what they saw as the blasphemous ephemera of Beatlemania. Many publicity-conscious radio stations in the Deep South were complicit in the brouhaha against the group; it was they who whipped the controversy into a frenzy, conveniently in time for the group's arrival in Chicago on August 11. John, never censured for his bold views, was upset at the outrage and, against his better judgment, made what appeared to be an apology to the assembled news media. On closer inspection, however, his words that day were more a reiteration of his initial observations on the decline of Christianity.

John: "I was pointing it out. I mean, if somebody like us says it, people sort of do take notice, you know, even church people are trying to be 'with it' with pop groups and things. They're still doing it the wrong way, and I was just stating a fact as I saw it. And I wasn't trying to compare me or the group with Jesus or religion at all."

August 20, 1966

GLASSES ON, HEADS DOWN

Aboard a chartered Greyhound bus, the Beatles make a somber approach to Busch Stadium in St. Louis, Missouri. Predictably, John's "Jesus" comment hit hardest in the South, but despite considerable pressure to cancel the shows there, the group went ahead with its performances.

Q: "What is your feeling about going down South where most of this controversy has arisen?"

John: "Well, I hope that if we sort of try and talk to the press and people and that, you know, you can judge for yourselves what it meant, I think, better by seeing us."

August 22, 1966

ONE MORE TIME

The Beatles were afforded a rare luxury—a day off between concerts on their last jaunt around the States. To satisfy the East Coast contingent of media, a couple of press conferences were slotted into their resting hours at the Warwick Hotel in New York. The sessions themselves were still heavily dominated by the religious controversy and the dwindling concert attendance.

Q: "There appear to be a much smaller number of fans outside the hotel, and the concert tomorrow night at Shea Stadium is far below a sellout. How do you feel about this?"

John: "Very rich."

August 22, 1966

ON THE WANE?

Shea Stadium, New York. Although more than 40,000 fans were present for the Beatles' second concert at Shea, more than 11,000 of the cheaper seats had failed to sell. Seven days later, at a three-quarter full Candlestick Park in San Francisco, it was all over; the Beatles' live career had drawn to a close.

Fan at Shea Stadium: "They have everything: talent and good looks and the English accents everybody looks for. The Beatles are the greatest guys that ever existed."

September 5, 1966

Flanked by Beatles assistant Alistair Taylor, John climbs out of his car at Heathrow where he'll catch a flight to Germany for his solo film debut. Now that the Beatles' troubled touring schedule had finally ground to a halt, the boys were keen to pursue other avenues. Finding much to identify with in the script, John accepted an offer from film director Richard Lester to appear in a major role in his new film *How I Won the War.*

John: "I feel I want to be them all—painter, writer, actor, singer, player, musician. I want to try them all, and I'm lucky enough to be able to. I want to see which one turns me on. This is for me, this film, because apart from wanting to do it because of what it stands for, I want to see what I'll be like when I've done it."

September 8, 1966

WAITING FOR THE NEXT SHOT?
Relaxing in a field in Celle, Germany. To look the part for *How I Won the War,* John had to have his locks paired back to befit a 1940s conscript—an act deemed so outrageous in 1966 that the world's press converged at the location to witness the sacrilegious act of a Beatle cutting his hair. Although he looks pretty composed in this shot, John was, in fact, dreading his first project outside the Beatles.

John: "I was just a bundle of nerves the first day. I couldn't hardly speak I was so nervous. My first speech was in a forest, on patrol. I was supposed to say, 'My heart's not in it anymore,' and it wasn't. I went home and said to myself, 'Either you're not going to be like that, or you're going to give up.'"

September 8, 1966

CONSCIENTIOUS AND OBJECTIVE

Among the desert sands, John got to grips with an assortment of military weapons that were integral to his role of Musketeer Gripweed. Although he was still exploring his own inert pacifism, he was keen to elaborate on an anti-war stance when interviewed during filming.

John: "If they said, 'Fight the war now,' my age group would fight the war. Not that they'd want to. There might be a bit more trouble getting them in line, because I'd be up there shouting, 'Don't do it!'"

September 13, 1966

MELODY MAKERS

With George vacationing in India and John filming in Spain, there was still Beatles business to attend to in London. Paul and Ringo, enjoying the first significant break from their hectic schedule in months, were on hand to receive awards from *Melody Maker* magazine in the exclusive restaurant atop London's Post Office Tower. Making the presentations that day were American crooner Johnny Mathis, while Tom Jones and Dusty Springfield also picked up some awards. Paul and Ringo made the required gestures to the press before moving off to resume their break.

September 13, 1966

IT'S NOT UNUSUAL

Paul, Dusty Springfield, Tom Jones, and Ringo at the *Melody Maker* awards. Toward the end of 1966 (often noted as the halfway point in their career), the Beatles would stop attending award ceremonies, having become exhausted by the superficiality of such gatherings.

Early October 1966

GOLDEN SANDS AND STRAWBERRY FIELDS

Filming continues in the desert. Since *How I Won the War* was shot principally on location in Almeria, Spain, the production unit kept traveling distances to a minimum. John spent more than nine weeks in the Spanish province and although he had wife Cynthia and Beatle aide Neil Aspinall in tow, he called on additional companionship from Ringo, who came out for a number of days during shooting.

The interminable waiting, not unusual during a film shoot, was a highly productive time for John, and the spartan living accommodations did nothing to detract from John's composing one of his greatest songs, "Strawberry Fields Forever."

John: "It did me a lot of good to get away. . . . I wrote 'Strawberry Fields Forever' there. It gave me time to think on my own, away from the others. From then on, I was looking for somewhere to go, but I didn't have the nerve to really step out on the boat by myself and push it off."

October 26, 1966

RETURN VISITOR

During his holiday in India, George had lodged with sitar maestro Ravi Shankar for lessons on the complex and highly idiosyncratic instrument. George returned the favor when Shankar paid a trip to the U.K. a few weeks later; the now fully Easternized Beatle was on hand to chauffeur the musician to his home in Esher, Surrey.

Ravi Shankar: "[George] is an enthusiastic and ambitious student because he realizes that the sitar itself is an 'envolvement' (sic) from Indian culture. It might take a lifetime of learning, but if he progresses in the same way that he has been doing, his understanding will lead to a medium of greatness on the sitar."

JAN 67

November 24, 1966

DIFFERENT DIRECTIONS

George and Ringo arrive at EMI Recording Studios to join the other Beatles to begin recording after a five-month break; "Strawberry Fields Forever" is the result of this night's session. The gamut of influences picked up in their time off helped turn the Beatles' sound and image in new directions. Gone were the monochrome tailoring and single-dimensional sounds; the accent was now on experimentation and consciousness expansion. Although this was a delight to many of their admirers, the decision to abandon live performances for the solitude of the studio created speculation in certain quarters that the group was close to splitting up.

Paul: "If we're not listened to, and we can't even hear ourselves, we can't get any better. So we're trying to get better with things like recording."

John: "We're always involved with each other whatever we're doing, you know . . . we'll probably carry on writing music forever, you know, whatever else we're doing. You just can't stop. You find yourself doing it whether you want to or not."

George: "Everything we've done so far has been rubbish as far as I see it today. It doesn't mean a thing to what we want to do now."

LGF 695D

November 24, 1966

YES? WHAT?

Ringo and George give a slightly jaundiced glance at the camera before starting work at EMI's Abbey Road studios. Ringo, an integral part of the band's unit, was yet to find his own niche outside of the Beatles' frame.

Ringo: "I'm sort of out of it there because, with John and Paul, they can still write even though we're sort of not working together. And George can, you know, learn his sitar and do things like that. And I've just been sitting around."

E·M·I
RECORDING
STUDIOS

November 27, 1966

MAKING A SPECTACLE

During the Beatles' hiatus from touring, John had fully ingratiated himself in the dinner-party circles of London's celebrity set. One personality John befriended was satirical comedian Peter Cook. John had already appeared in a cameo on Cook and Dudley Moore's television show *Not Only . . . But Also* in 1965 and was again called upon, this time to participate in a humorous skit outside a men's public bathroom in London's Soho. John was pitched as a commissioner against Cook's role as an American television producer in search of swinging London. The irony of a celebrity toilet was certainly not lost on John.

John: "There's more talk about it than is actually happening. You know, swinging this, and all that. Everybody can go around in England with long hair a bit, and boys can wear flowered trousers and flowered shirts and things like that, but there's still the same old nonsense going on. It's just that we're all dressed up a bit different."

January 8, 1967

BLUES BROTHERS

Keyboard supremo Georgie Fame drives a friendly wedge between John and Paul at Kensington's trendy night-club the Cromwellian ("3 floors of fun in Kensington"). The fancy-dress event was held to celebrate the 21st birthday of Fame's fiancee, Carmen Jimenez, and a sizable contingent of London's beautiful people were on the guest list. Fame would play a key role in Paul's destiny: A gig of his held in May 1967 would draw the Beatle together with one Linda Eastman.

Linda Eastman: "Paul was there with a bunch of friends at the table next to us and it was one of those things . . . just giving each other the eye, we just fancied each other."

February 10, 1967

A DAY IN THE LIFE

Abbey Road's Studio 1 recording session for the orchestral augmentation to "A Day in the Life." The track, perhaps the finest example of the Lennon/McCartney collaborative partnership, was earmarked as the coda to their most ambitious project to date: *Sgt. Pepper's Lonely Hearts Club Band*. To pad-out the last 24 bars of dead air following the end of the song, the group put it to producer George Martin that they wanted an orchestration that would be the equivalent of a musical "orgasm." Thus, 40 classically trained musicians entered EMI's studios on the evening of February 10 to begin painstakingly laying down an ascending montage of sound building to a crescendo before a crashing major E took the piece out to silence. The Beatles now had a truly majestic ending to one of their finest works.

John: "We thought we wanted a growing noise to lead back into the first bit. We wanted to think of a good end and we had to decide what sort of backing and instruments would sound good. Like all our songs, they never become an entity until the very end. They are developed all the time as we go along."

February 10, 1967

CATCHING THE LIGHT
Ringo filming a scarf waved by John during the "Day in the Life" session. With them is film director Peter Goldman.

Not content with the fusion of the classical and avant-garde spheres on *Sgt. Pepper*, the Beatles were prepared to step out even further and produce a film to accompany their new collection. Now an acceptable by-product of any new album release, the project was conceived to add color to their already multihued musical offering. In the end, the project floundered, but the specially shot film from the evening of February 10 still exists and is as chaotic and joyously fragmented as the evening's events.

April 12, 1967

A MAGICAL MYSTERY

Paul arrives back at Heathrow after an eight-day holiday in the States. The break was ostensibly to be with girlfriend Jane Asher on her 21st birthday in Denver, Colorado, where she was performing in repertory. However, during his Stateside visit Paul would take off in various directions along the West Coast, visiting Jefferson Airplane in Haight Ashbury and recording with the Beach Boys during sessions for their controversial album, *Smile*. It was during this brief sojourn into the hinterlands of California hippydom that Paul, feeding off the residual energy left by Ken Kesey's band of psychedelic travelers, would form ideas that would later see light in the group's project *Magical Mystery Tour*.

Paul: "I really wish the people that look at the 'weirdos,' at the 'happenings,' at the psychedelic 'freak-outs,' would, instead of just looking with anger, just look with nothing; with no feeling; be unbiased about it."

AM
AM
PAN

April 29, 1967

EVER THE GENTLEMAN

Paul greets Jane Asher off the plane after her theater tour of the States. Asher had been performing with the Bristol Old Vic repertory company. Word had it that on her return to London, the red-headed starlet was far from impressed with the newly psychedelicized Paul.

Paul: "This [LSD] opened my eyes to the fact there is a God . . . I had never realized what people were talking about when they said God is within you."

May 18, 1967

A WALK IN THE PARK

America was slowly catching on to the fact that the changes happening within the Beatles went deeper than the lovable mop-top image. Certainly, their current look was in stark contrast to that portrayed in the cartoon series being broadcast across the States (which the Beatles detested). The weekly journal, *Life*, dispatched a team of researchers over to London to find out what was driving the Beatles' new creative streak, and arranged for several interviews and photo sessions, one of which was in Hyde Park. The reporters got more than they bargained for, and questions to Paul about psychedelics revealed an almost evangelic admiration for LSD.

Paul: "God is the space between us.
God is on the table in front of you.
It just happens I realize all this
through acid."

May 19, 1967

ELITE PERSONNEL

To usher in the Beatles' new masterpiece, *Sgt. Pepper's Lonely Hearts Club Band*, Brian Epstein hosted a small soiree for an elite retinue of media personnel at his plush home in London's Belgravia. The Beatles, fully decked out in their current hippy regalia, were a bit worse for wear due to the ingestion of some illicit substances prior to the gathering, although they happily posed for the photographers, one of whom was a young American called Linda Eastman. If anything, it was the transformation of John that shocked many of those present that evening. Evidently, the lifestyle he was adopting was taking a considerable toll on him.

Ray Coleman (journalist): "John looked haggard, old, ill, and hopelessly addicted to drugs. His eyes were glazed, his speech slow and slurred."

May 19, 1967

INSIDER DELIGHTS

After having become increasingly skeptical about the objectives of the press, the Beatles were nonetheless happy to promote their album *Sgt. Pepper's Lonely Hearts Club Band*. Adding to the delights on offer, the group ensured that the packaging was as eye-catching and as compelling as the album it housed.

Paul: "We realized for the first time that someday someone would actually be holding a thing that they'd call 'the Beatles' new LP' and that normally it would just be a collection of songs or a nice picture on the cover, nothing more. So the idea was to do a complete thing that you could make what you liked of—just a little magic presentation. We were going to have a little envelope in the center with the nutty things you can buy at Woolworth's: a surprise packet."

May 19, 1967

MY LOVE

Although Paul and Linda had already met at a Georgie Fame gig four days earlier, this was the first time they were photographed together. Linda, a noted photographer in the States, had come over to England with the intention of capturing images of the burgeoning British psychedelic scene. Naturally, high on her list was a chance to secure an audience with the Beatles. As luck would have it, the *Sgt. Pepper* press conference coincided with her trip, and after a meeting with Brian Epstein's assistant, Peter Brown, she was offered a highly prized invite to the gathering.

Peter Brown: "Linda sank to her knees in front of his chair and began snapping photos of him. Although she tried to manage otherwise, she left with all the other photographers."

May 19, 1967

VICTORIAN WATCHMAKER

The Beatles' sartorial choice at the *Sgt. Pepper* gathering was as way-out as their sounds playing in the background. As this was their first official press gathering since fully expanding into psychedelia, the press was keen to note every detail of their new apparel.

Melody Maker: "Lennon won the sartorial stakes with a green flower-patterned shirt, red cord trousers, yellow socks, and what looked like cord shoes. His ensemble was completed by a sporran. With his bushy side-boards and National Health specs, he resembled a Victorian watchmaker. Paul McCartney, sans moustache, wore a loosely tied scarf over a shirt, a striped double-breasted jacket, and looked like something out of a Scott Fitzgerald novel."

May 25, 1967

PSYCHEDELIC LIVERY

In the whirlwind of the psychedelic revolution, vivid color and seamless patterns were the order of the moment. George had recently painted his bungalow in Day-Glo colors, and in keeping with the flavor of the times, John's Rolls Royce underwent the psychedelic paintbrush for the princely sum of a thousand pounds. Although now totally unrecognizable as the vehicle that drove the boys to Buckingham Palace for their MBE investiture in 1965, it nonetheless drew a huge crowd on its unveiling in Chertsey, Surrey, after a six-week renovation by a local bus company. The press, ever skeptical about the Beatles' metamorphosis from cheeky mop-tops to full-blown hippies, were less than impressed.

The Sun: "It looks like a public raspberry being blown loudly and continuously by the young and famous owner of a lot of money."

FACING THE MUSIC

On the steps facing his garden at 7 Cavendish Avenue, in London's St. John's Wood, Paul holds two newborn kittens while faithful companion Martha looks on. It was quite an eventful day for the Beatle, symbolic in a sense, as this was the day he finally lost the "divinity" he'd long held with the press. Paul's admission to *Life* magazine that he had experimented with the "heaven-and-hell drug," LSD, was seized upon by the world's media. With their way-out clothes and experimental music, it was by now patently obvious where the Beatles' inspirations were coming from. Paul would be vilified for his LSD comments, and by association, the other Beatles would be heavily implicated (much to their intense annoyance). During this day, a news team from television station ITN turned up at Paul's house demanding an interview regarding the scandal, and Paul, without consulting Brian Epstein or any of the other Beatles, innocently agreed to the request.

Q: "Do you think that you have now encouraged your fans to take drugs?"

Paul: "I don't think it'll make any difference. I don't think my fans are going to take drugs just because I did, you know? But the thing is, that's not the point, anyway. I was asked whether I had or not. And from then on, the whole bit about how far it's going to go and how many people it's going to encourage is up to the newspapers, and up to you on television. I mean, you're spreading this now, at this moment. This is going into all the homes in Britain. And I'd rather it didn't. But you're asking me the question, you want me to be honest, I'll be honest."

Q: "But as a public figure, surely you've got the responsibility to . . ."

Paul: "No, it's *you* who've got the responsibility. You've got the responsibility not to spread this now. You know, I'm quite prepared to keep it as a very personal thing if you will, too. If you'll shut up about it, I will."

June 21, 1967

PREPARING TO ENCHANT

The Beatles arrive at EMI studios to begin work on their next single. Under normal circumstances, this would have been just another day at the studio, but this was to be yet another milestone in their career. The Beatles had been selected to act as Britain's representatives in *Our World*, the first simultaneous live world-television broadcast, and, in retrospect, the first display of the "global village" concept. Typically nonplussed by the enormity of the event, the group left the recording of its contribution to the show, "All You Need Is Love," to a few days prior to the actual broadcast. Poignantly, the taping of this track would be the last time Brian Epstein would attend a Beatles recording session.

Brian Epstein: "It is a wonderful, beautiful, spine-chilling record. It cannot be misinterpreted. It is a clear message saying that love is everything. It is the best thing they've done."

OGX 496E
APP 712B

June 21, 1967

THERE'S NOTHING YOU CAN SING . . .
Paul enters the doors of Abbey Road studios to put down the backing track to "All You Need Is Love." Years later, Paul would rate the song and its recording session as one of the high-points of the band's career.

Paul: "It was a way of putting this philosophy to everyone, and it was an exciting evening anyway because we'd worked on it for a few days, rehearsing it and knowing what we were going to do, and then we piled all our friends into the studio, which was great."

I love it

June 21, 1967

I WANT TO TELL YOU

George waltzes into Abbey Road studios to begin work on "All You Need Is Love." As the Beatle who was most enamored of the love-generation philosophy, the song was much in keeping with George's thinking at the time.

George: "The hippies are a good idea. I love all these people . . . the ones who are honest and trying to find a bit of truth, and to straighten out the untruths. I'm with them one hundred percent."

June 24, 1967

READY TO SING TO THE WORLD

To give Fleet Street's finest the opportunity to have their pictures developed and in the morning papers, EMI invited a huge posse of journalists and photographers into Abbey Road's cavernous Studio 1 for an audience with the Beatles prior to their world satellite broadcast. With the title "All You Need Is Love" now fully installed in the public's awareness, the Beatles were more than happy to use the occasion to promote the message of the song—a sentiment that was finding favor with youth around the world.

Paul: "We had been told we'd be seen recording it by the whole world at the same time. So we had one message for the world—love. We need more love in the world."

ALL
NEE

June 24, 1967

PRESS FOR TIME

The Beatles spent a considerable amount of time posing for photographers and answering questions from the press during the media reception to launch their new single. "All You Need Is Love" was warmly received by the media, who were perhaps a little relieved that the Beatles' current penchant for experimentation hadn't dulled their hit-making potential.

Daily Mirror: "Like old soldiers returning from the front with flowers in their berets, the Beatles are battling back again after much criticism."

June 24, 1967

LOVE YOU, TOO

Perhaps the least disposed of the four to press gatherings, George nonetheless put on a display of conviviality at EMI's studios, and happily espoused his beliefs.

George: "The thing is, everybody is potentially divine. It's just a matter of self-realization before it will all happen. The whole point of life is to harmonize with everything and every aspect of creation."

June 29, 1967

PRIVATE BEATLE

Although intensely guarded when it came to his family's privacy, John consented to a rare glimpse of himself and son Julian at home and was happy to show a trusted photographer around the Surrey-based manor and its expansive grounds. John was never truly happy about the property and privately confided that he despised its bourgeois atmosphere, although its location offered some much-needed distance from swinging London's 24-hour madness.

SUBURBAN SPLENDOR

The mock Tudor splendor of Kenwood, home to John, Cynthia, and son Julian from the end of July 1964 until early 1969.

John bought the St. George's Hill property for £20,000 after a tip from Beatles accountant Walter Strach, who was a resident of nearby Weybridge. Before moving into the house, John ordered considerable renovations both inside and out, and with a brief to design something modern but unique, designer Kenneth Partridge transformed the 27-room house into a palace fit for a Beatle.

The property was adjacent to a golf course, and initially the stuffy guardians of the establishment were concerned about the possible hordes of rampant Beatlemaniacs clambering over their precious turf for a glimpse of the reclusive Beatle. In an act of preventative defiance, the club issued a statement saying that neither John nor Ringo, another Weybridge resident, would be welcome as members of the club (not that it bothered either Beatle).

John: "I nearly didn't buy the house when I heard there was a course at the back of it, because I had fears of people running all over my garden looking for their golf balls. We haven't asked to become members of the club and we won't be doing so. Neither of us has the slightest interest in the sport."

June 29, 1967

CARAVAN OF LOVE

John ordered that the dainty caravan he'd bought for son Julian's fourth birthday should undergo a wash of psychedelia not dissimilar to the paint job on his Rolls. With John's Weybridge garden now resembling a gypsy fair-ground, the caravan at least seemed more at home under the rainbow swirls than his car (although complaints regarding both vehicles were raised by the local residents' association). When John had packed his bags and left this Surrey home in 1969, the caravan was airlifted to Dornish, an island off the west coast of Ireland, and has not been heard from since.

SGT PEPPERS
LONELY HEARTS
CLUB BAND

July 25, 1967

GREECE LIGHTNING

An almost unrecognizable John larks around on a hillside near Athens, Greece. The Beatles had repaired to the Greek islands for a short holiday toward the end of July 1967. Aside from the glorious weather virtually guaranteed in the Aegean, the group was keen to realize a combined utopian vision for an exclusive commune on an isolated island. At the time they did buy a sizable piece of land at considerable expense, but quickly lost interest in the concept of a shared Beatle paradise.

Brian Epstein: "I think it's a dotty idea, but they're no longer children and must have their own sweet way."

Mid-August, 1967

HOME ALONE

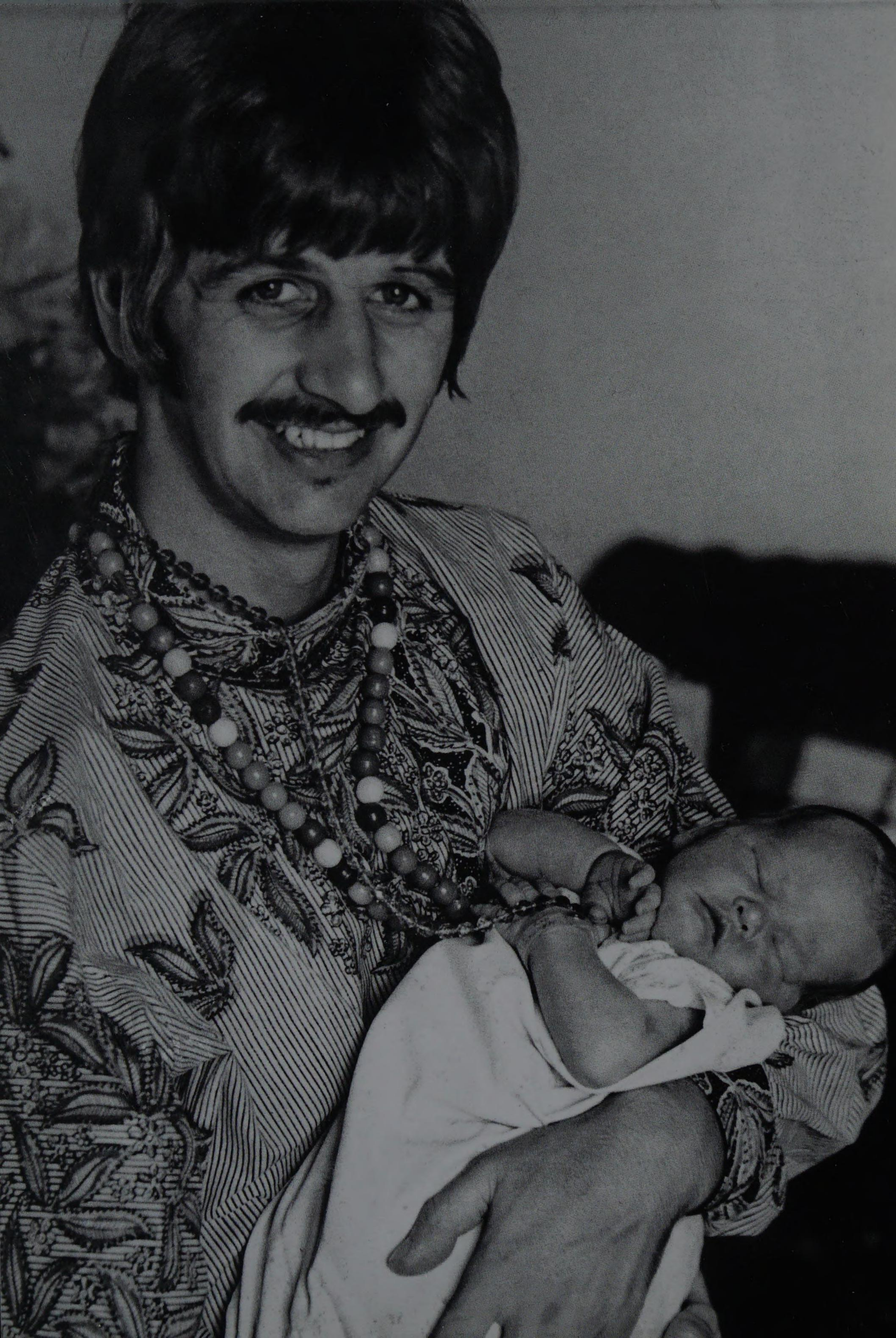
This and other family photos of the Starrs at home offer a rare glimpse of their life during the mid-1960s. Replete with bar, pool room, go-cart track, and cinema, Ringo's home, Sunny Heights, was situated in the same exclusive neighborhood as John's in Weybridge, Surrey. Ringo had bought the house in July 1965. George's home was just a few miles away in Esher.

Ringo: "I'm the laziest Beatle. I'm quite happy to finish an album and go sit back. I can enjoy myself just sitting back and playing with all the toys and the kids and the wife. I enjoy playing with the wife!"

August 24, 1967

RINGO WITH NEWBORN BABY JASON

A delighted Ringo at London's Queen Charlotte Maternity Hospital where his wife, Maureen, had just given birth to their second son, soon to be christened Jason. Ringo's paternal duties would prevent him from joining his fellow Beatles at a gathering in London's West End that evening. The happening that night featured the "next big thing" in the group's ever continuing search for meaning: its first meeting with Maharishi Mahesh Yogi.



August 25, 1967

DIDN'T WE HAVE A LOVELY TIME THE DAY WE WENT TO BANGOR?

All four Beatles, their partners, plus Mick Jagger and girlfriend Marianne Faithfull arrive at Euston station in North London for another chapter in the Beatles' remarkable story. The previous night, George, accompanied by John, Paul, and their respective partners, had attended a presentation on meditation given by the Indian mystic, Maharishi Mahesh Yogi, at London's Hilton Hotel. The effect was immediate, and after an audience with the giggling guru, the group accepted the swami's invitation to join him for a weekend seminar in Bangor, North Wales, to become fully inducted into his gentle, mind-expanding process of transcendental meditation.

John: "Well, he was just doing a lecture in London at the Hilton. So we all went and we thought, 'What a nice man.' And we were looking for that. You know, everybody's looking for it, but we were looking for it that day as well. And then we met him and he was good, you know. He's got a good thing in him. And we went along with it."

FIRST

August 25, 1967

BETTER LATE

Arriving late at Euston station after a traffic holdup, John rushes to catch the train for Bangor, North Wales, where he will confer with the Maharishi Mahesh Yogi.

John: "Maharishi was a father figure, Elvis Presley might have been a father figure. I don't know. Robert Mitchum. Any male image is a father figure. There's nothing wrong with it until you give them the right to give you sort of a recipe for your life."

August 25, 1967

EUSTON STATION, LONDON: TEARS

A tearful Cynthia Lennon flanked by road manager Neil Aspinall, press officer Tony Barrow, and Brian Epstein's assistant, Peter Brown. The Beatles and their entourage arrived at the North London station with just seconds to spare to catch their train (which the press had dubbed the "Bangor Express"). In the rush, John's wife Cynthia was prevented from joining the Beatles' car by an overzealous policeman, who mistook her for a fan. Although Cynthia would later be driven to the Welsh venue to meet the party, this episode would come to represent the beginning of the end of her relationship with John. Although meditation had brought them closer together ideologically—Cynthia was an ardent opponent of his use of drugs—they were slowly drifting apart.

Cynthia Lennon: "I knew when I missed that train it was synonymous with all my premonitions for the future. I just knew in my heart, as I watched all the people that I loved fading away into the hazy distance, that *that* was to be my future."

19 12

August 26, 1967

INNER SANCTUM OF MYSTICISM

The Beatles with the maharishi at Normal College in Bangor, North Wales. The celebrity attached to the Beatles ensured that private audiences were de rigueur whenever they graced an occasion. On this night, the group met privately with the mystic after an evening lecture at the college. Despite his humble Eastern persona, the guru was aware of the immense global value that the Beatles' attentions had on his campaign and was keen to be photographed with them whenever possible. One positive and immediate effect that meditation had on the Beatles was to divert them away from drug use. The group was more than happy to publicly announce its abstinence from substances, which conveniently helped to redress the growing resentment toward the band over the drug issue.

Paul: "Now it's over. We don't need it anymore. We think we're finding new ways of getting there."

Ringo: "I've not taken any drugs since we've started on this meditation. I hope I will get so much out of this, I will not have to go back on drugs."

John: "If we'd met maharishi before we'd taken LSD, we wouldn't have needed to take it."

George: "LSD isn't a real answer. It doesn't give you anything. It enables you to see a lot of possibilities that you may never have noticed before, but it isn't the answer."

August 28, 1967

SHOCKED AND STUNNED

While retreating with the maharishi in Wales, the news filtered through to the Beatles' party that their friend and manager, Brian Epstein, had died in a drug-related death in his home in London. Shocked, Paul and Jane Asher left almost immediately to drive back to London, while a dazed George, John, and Ringo briefly hung around to share their immediate thoughts with the press. The news that Brian had died just as the group was finding its individuality without his guidance seems strangely prophetic.

John: "We don't know what to say. We loved him and he was one of us."

George: "You can't pay tribute in words."

Paul: "This is a great shock. I am terribly upset."

Ringo: "We loved Brian. He was a generous man. We owe so much to him."

September 11, 1967

ALONE AND TOGETHER

With Brian Epstein's death, the Beatles were alone (managerially, at least) for the first time in five years. Just a few days after their manager's untimely passing, Paul—ever the workhorse of the group—unveiled his ambitious yet wholly nebulous plans for *Magical Mystery Tour*, the Beatles first self-directed, self-produced film project. The idea was conceived to fill the vacuum left by Epstein's departure. The freewheeling concept of chartering a bus and loading it with actors, aging music-hall odd balls, and psychedelic eccentrics, all without a script or any direction, found tacit resistance from the other Beatles who were eager to keep the Beatles' show rolling.

Eschewing the complexities of filming, Paul undertook the majority of preproduction himself—a considerable task—and just ten days after the meeting to discuss the project, they were on location. For the first day's shoot, cast and crew convened at Allsop Place, off Baker Street in London's West End. As the location was just a short hop from Paul's St. John's Wood residence, Paul was there early to supervise the boarding of the bus. As would be expected, there was plenty of hanging around, and the Beatle spent some moments with fellow cast member and poet Ivor Cutler on the street and in a nearby transport cafe. After much delay waiting for the bus to arrive (it was being hastily decorated in psychedelic livery), they were ready to leave.

Paul: "We've been waiting for a couple of years now to make another feature film, and we've been asking people to write stories and write plots. But nobody's come up with one, you know. So we thought we'll do something which isn't like a real film. . . . We'd put together a lot of things that we like the look of and see what happens."

September 11, 1967

IVOR AND HE

Despite the nonappearance of the magical bus, Paul happily shared some tarmac with Ivor Cutler (seated next to Paul). The offbeat Scottish poet cum avant-garde raconteur was simpatico with the nebulous ambitions of *Magical Mystery Tour,* and his cameo spot as Buster Bloodvessel, the coach's ersatz courier, was one of the few highlights of the film.

September 11, 1967

ONBOARD AND READY TO ROLL

Because of their suburban location, it was deemed more appropriate for Ringo, John, and George to be picked up en route from the nearby Surrey hamlet of Virginia Water rather than scuttle into London. One embarrassing detail that had been left off the pre-production itinerary (among many other things) was to order a set of duplicate clothes for the principal cast members. This omission meant that the same clothes had to be worn throughout the five days of filming.

September 11, 1967

HAPPY SNAPPER

Paul takes a few moments off the bus to play with a Russian Photo-Sniper camera. Because of heightened sensitivities from their prodigious drug use and cosmic mind expansion, it was interpreted that Paul's ambitious ideas for the film were a takeover bid, especially in the wake of Brian's death. Paul, however, was keen to stress that he had the band's best interests at heart.

Paul: "John said *Magical Mystery Tour* was 'just a big ego trip for Paul.' God, it was for their sake, to keep us together, keep us going, give us something new to do."

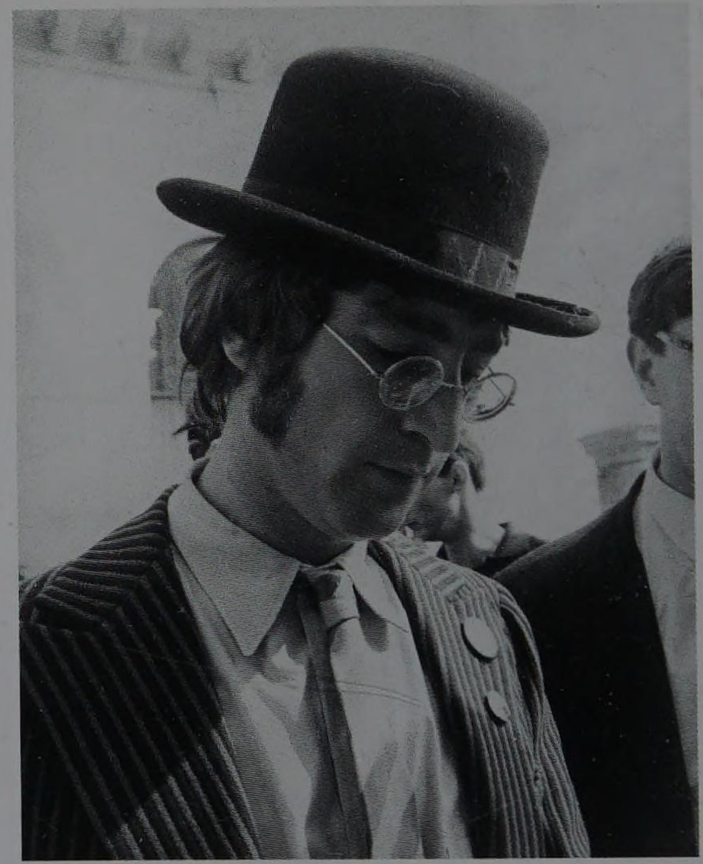
September 11, 1967

MAGICAL MYSTERY BORE

John waiting patiently for the magic to begin. He and George had been less than keen to do the film but had acquiesced during the maelstrom following Brian's death.

John: "George and I were sort of grumbling about the fucking movie, but we thought we'd better do it as we had the feeling we owed it to the public to do these daft things."

September 12, 1967



A modest but enthusiastic crowd greeted the Beatles' arrival in Plymouth after an eventful morning filming in the area. Decked out in their film costumes, the group signed a few autographs and spoke briefly to a BBC news team who were compiling a feature on the group's antics in the region.

Q: "What's it all about then?"

Paul (sings): "It's a mystery to me!"

September 12, 1967

TEA ON THE HOE

The Beatles relax on the greenery of Plymouth Hoe, a large expanse of grass in front of the West Country coastline. The Beatles' morning had been nothing short of a disaster. They had planned to film some of the rural pursuits taking place at the gathering, but the bus driver had blissfully ignored the "maximum seven-foot width" sign on a bridge they had to cross, and the bus became wedged between the sides of the bridge, effectively putting an end to filming that day. With the large contingent of media and fans in its wake now in chaos, the bus backed off the bridge and headed for the relative peace of Plymouth.

Neil Aspinall: "What we should have been filming was the chaos we caused—the bus trying to get over this narrow bridge, with queues of traffic building up behind us, and then having to reverse and go back past all the drivers who'd been cursing us, and John getting off in a fury and ripping all the posters off the sides."

September 13, 1967

ON THE BEACH AT NEWQUAY

The Beatles' two previous films were made under the supervision of the giant United Artists corporation. Under UA's stewardship, months would have gone into the preparation of a film, with every little detail, from daily call sheets, accommodations, costumes, and catering taken care of. For *Magical Mystery Tour*, there was little in the way of organization or preparation with the hope that some love-generation bonhomie would extend to both cast and crew. On the morning of September 13, the filming party convened on Newquay Beach in Cornwall to shoot some ad hoc sequences and ended up including some curious vacationers in the frame.

September 13, 1967

WAITING FOR THE MAGIC

While Paul was up to his magical mystery antics on Newquay Beach, John preferred to take a few paces back and watch the proceedings from a distance. The legacy of Brian Epstein's death, the Beatles temporary abandonment of drugs, and the new influence of transcendental meditation meant that John was uncharacteristically passive during this period of the Beatles' history and acquiesced to Paul's steerage of the group.

September 13, 1967

I AM THE DIRECTOR

After a morning's frolick on the beach at Newquay, the crew repaired to the swimming pool at the rear of the Atlantic Hotel for John's directorial debut. Employing a cast of glamor girls, the venerable comic actor Nat "Rubber Man" Jackley, and an accordian player named Shirley Evans, the scene (ostensibly a dream sequence) was filmed with much jocularity despite the light September chill. For all the effort expended that day, the sequence would be unceremoniously junked from the final cut and to this day has never been seen.

September 14, 1967

OUT IN THE FIELD

Day five of the *Magical Mystery Tour* shoot and there is still enough enthusiasm left for a romp around a West Country field. One scene required a tent set up in a field where the cast would go to "disappear"; in the next scene they are in a cinema to the strains of George's composition, "Blue Jay Way." A freshly cut wheat field was found outside Newquay and was deemed suitable for the purpose of engaging the cast in a bit of meandering for the camera.

September 14, 1967

CAMPING IT UP

John, followed by Little Nicola Hale, makes his way out of the tent as the cameraman focuses in. As *Magical Mystery Tour* had little or no script, many of the scenes shot were taken on the spur of the moment with the hope that they would slot into the collage of nondescript film footage the Beatles had collected during their travels. This sequence segued into George's song "Blue Jay Way," a paean to a misty, hallucinogenic night in Los Angeles.

George: "Derek Taylor [Beatles press agent] got held up. He rang to say he'd be late. I told him on the phone that the house was in Blue Jay Way. And he said he could find it okay . . . he could always ask a cop. So I waited and waited. I felt really knackered with the flight, but I didn't want to go to sleep until he came. There was a fog and it got later and later. To keep myself awake, just as a joke to pass the time, I wrote a song about waiting for him in Blue Jay Way. There was a little Hammond organ in the corner of this house which I hadn't noticed until then . . . so I messed around on it and the song came."

September 18, 1967

RED LIGHT

The Beatles relax under the heavy drapes of Paul Raymond's Revue Bar in Soho. The gentleman's club was the setting for a scene intended to add a steamy dimension to the psychedelic shenanigans in *Magical Mystery Tour.* The Beatles and various male members of the cast found themselves entertained by stripper Jan Carson and the fantastic Bonzo Dog Doo-Dah Band.

Mid-September 1967

RINGO AT THE WHEEL

By 1967 the Beatles were used to organizations giving in to their demands at the drop of a check, but when they planned to film their giant finale sequence at Shepperton studios at the eleventh hour, they were to be disappointed; the studio had been booked for weeks. Instead, the group had the novel idea of taking over a vast aircraft hanger based at West Malling in Kent to host several large interior sequences. While at the air-field complex, the group took full advantage of the grounds, runway, and associated aviation structures. During one bizarre sequence, Ringo took over the driving of the *Magical Mystery Tour* bus for a race around the airfield's lengthy runway.

October 18, 1967

A newly restored vintage Hispano-Suiza whisks Paul, George, and Pattie out of London's West End after the premiere of John's first solo film appearance in *How I Won the War.* Although the movie was filmed in late 1966, critics had to wait more than a year to judge John's first solo venture outside the Beatles, and although they were dismissive of the film's pretensions, they were mildly upbeat about John's performance. The event prompted appearances by a large number of swinging London's illuminati with the likes of David Hemmings, Cilla Black, Cass Elliot, and Jimi Hendrix donning their best to catch the starlight on the film's opening night.

November 10, 1967

GOODBYE . . . HELLO?

It had only been 48 months since they'd last worn them, but it might well have been 46 years. The Beatles briefly dipped into the past to try on their old Pierre Cardin collarless tunics for a promotional slot for their new single "Hello Goodbye." The film, shot at the Saville Theatre, ran into several problems with the Musicians' Union, as the group was clearly miming to a recording of the song (a taboo practice in 1967).

December 5, 1967

THE FOOL ON THE WALL

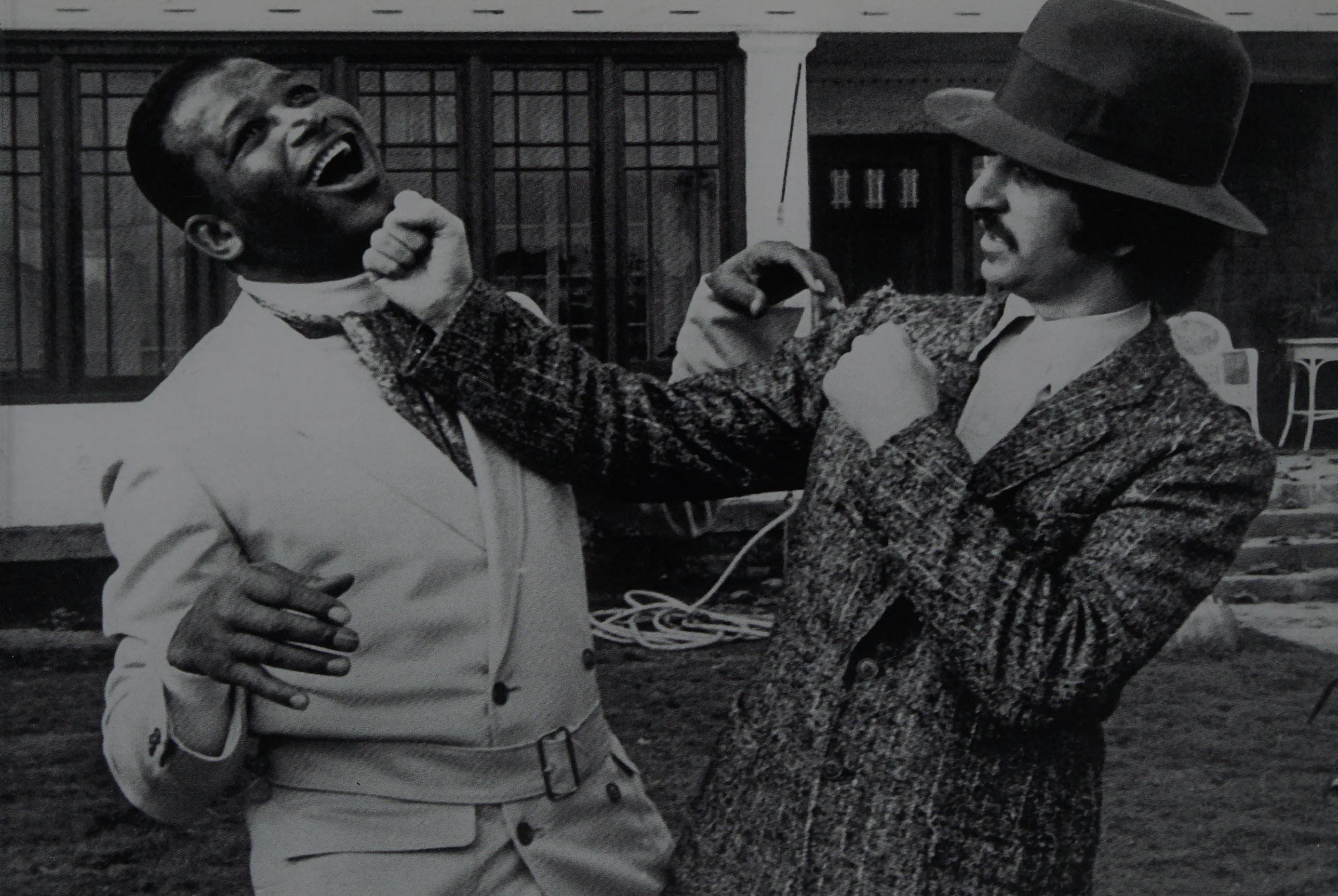
The Apple shop, the first tangible manifestation of Apple, the company set up by the Beatles to divert some of the inordinate taxes the group was handing over to the government each year. On sound advice, the boys had taken over the lease of a shop at 94 Baker Street in London and had planned to fill it with groovy merchandise for themselves, their friends, and, by extension, the hordes of fans who'd want to shop at the most exclusive address in London. A team of psychedelic minstrels cum artists known as the Fool was employed to decorate the interior and exterior of the shop. If nothing else, the finished result was in keeping with the experimental mood of the times. The opening night in early December saw John and George attending the festivities. The press labeled it a "Psychedelic 'Garden of Eden,'" while Baker Street's proprietors were scratching their heads in dismay.

BAKER
STREET W1

December 15, 1967

Ringo could be excused for missing the opening of the Apple shop as he was away in Rome filming his first substantial movie role outside the Beatles. For his part in the "sexploitation" film *Candy*, Ringo turned in a believable cameo as a sex-mad gardener leching after the beautiful Candy (played by Swedish beauty queen Ewa Aulin). The 12-day jaunt gave Ringo plenty of time to relax in the company of such movie-land jet-setters as Richard Burton, Marlon Brando, and boxer Sugar Ray Leonard.

Ringo: "I took *Candy* because it wasn't too big a part and there was (sic) other stars: Marlon Brando, Richard Burton, and Peter Sellers. I thought, 'They will be carrying the film, not me, and I'll learn from them.'"



December 27, 1967

THE DAY AFTER THE NIGHT BEFORE

Paul, flanked by his loyal father, Jim, meets the press to defend *Magical Mystery Tour*. The film had premiered on BBC 1 at peak time during the Boxing Day celebrations and was met with a torrent of poor notices from the critics. Despite the apparent "home movie" feel of the picture, the film would have benefited from a screening in color; something to which British television had yet to fully convert. Moreover, the backlash from the press owed more to the controversy the group had stockpiled throughout the year, and for that, the press was more than happy to bash the film on every level.

Paul: "Was the film really all that bad, compared to the rest of Christmas TV? You could hardly call the Queen's speech a gasser. We could put on a mop-top show, but we really don't like that sort of entertainment anymore. We could have sung carols and done a first-class Christmas-y show starring 'The Beatles' with lots of phony tinsel like everyone else. It would have been the easiest thing in the world, but we wanted to do something different. So maybe we boobed; maybe we didn't. We don't say it was a good film. It was our first attempt. If we goofed, then we goofed. It was a challenge and it didn't come off. We'll know better next time."

Colliding Circles, 1968–1970 and Beyond

"There's a beautiful story Yoko told me about a Japanese monk. . . . He loved this fantastic golden temple so much that he didn't want to see it disintegrate. So he burned it. That is what I did with the Beatles. I never wanted them to slide down, making comebacks."

—*John Lennon*

"The Beatle way of life was like a young kid entering the big world, entering it with friends and conquering it totally. And that was fantastic. An incredible experience. So when that idea really came that we should break up, I don't think any of us wanted to accept it. It was the end of the legend, even in our own minds."

—*Paul McCartney*

"I get on well with Ringo and John, and I try my best to get on well with Paul. . . . It's just a matter of time, you know, just for everybody to work out their own problems, and once they've done that I'm sure we'll get back around the cycle again. But if not, you know, it's still all right. Whatever happens, you know, it's going to be okay."

—*George Harrison*

"Someone pointed out that since we broke up, the only way we can all go is downhill because individually none of us will attain what we attained together. And I think that's a very nice statement. And it wasn't derogatory or anything, but it's a fact of life, you know."

—*Ringo Starr*

January 10, 1968

EASTERN VIBES, BOMBAY BEATLE

More at home with a coterie of fine Indian musicians than with his fellow Scousers, George made his third trip to India in the space of just 15 months to record music for the film *Wonderwall*. George was commissioned to do the music by director Joe Massot and characteristically leapt at the chance to fully immerse himself in the musical vibrations that only India could offer. While in Bombay, he would also lay down the backing track to his sublime work "The Inner Light," which would end up as the B-side to the Beatles' next single, "Lady Madonna."

George: "I'm a musician and I don't know why. Many people feel that life is predestined. I think it is vaguely, but it's still up to the person which way your life is going to go. All I've ever done is keep being me, and it's all worked out . . . like magic. I never planned anything, so it's obvious that that's what I am destined to be. I'm a musician. It's my gig."

January 16, 1968

With a Russian fur hat protecting him from the chill, George alights from his Air-India plane at Heathrow. With the Beatles' complex business details becoming more and more tangled since Epstein's death, George's gentle demeanor would be sorely tested in the coming months. India's charms would soon be calling George back, and within the month, he would be returning to his beloved, newly adopted spiritual home.

AHARAJAH
IR-INDIA
AIR-INDIA

February 15, 1968

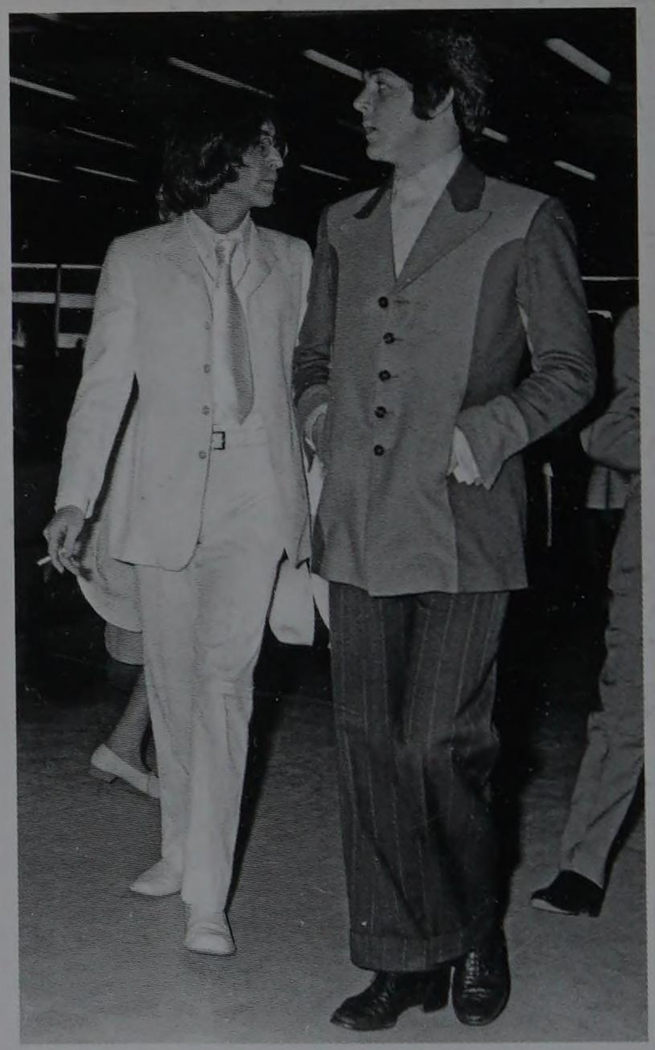
From left: John, his wife Cynthia, George, Jenny Boyd (Pattie's sister), and George's wife Pattie, waiting for clearance to board their plane bound for India and the maharishi's spiritual hideaway. After their first meeting, the guru had extended an invitation to the group to join him in his meditation sanctuary in the Himalayan village of Rishikesh. But the death of Brian Epstein put this much-needed vacation back a few months. As soon as its commitments were clear, the group wasted no time in joining the mystic for an intense three-month retreat.

April 18, 1968

YOU'LL NEVER WALK ALONE

Backstage at the Adelphi Theatre in London's West End, John and Ringo support fellow Merseybeat traveler Gerry Marsden after his debut in the variety show *Charlie Girl*. The celebrated Pacemaker—seen here with actor and *Hard Day's Night* veteran, Derek Nimmo—never had the staying power to last beyond Merseymania and found his niche more in cabaret than psychedelia.

May 11, 1968



A IS FOR APPLE
Paul and John tease the press at London's Heathrow with their new company logo. John and Paul were en route to New York to formally launch Apple, the Beatles' attempt at what Paul defined as their slant on "Western Communism." John and Paul were united in their vision of a Beatles' utopia, in which new talent would be given a chance at wealth and fame without the constraints of big business.

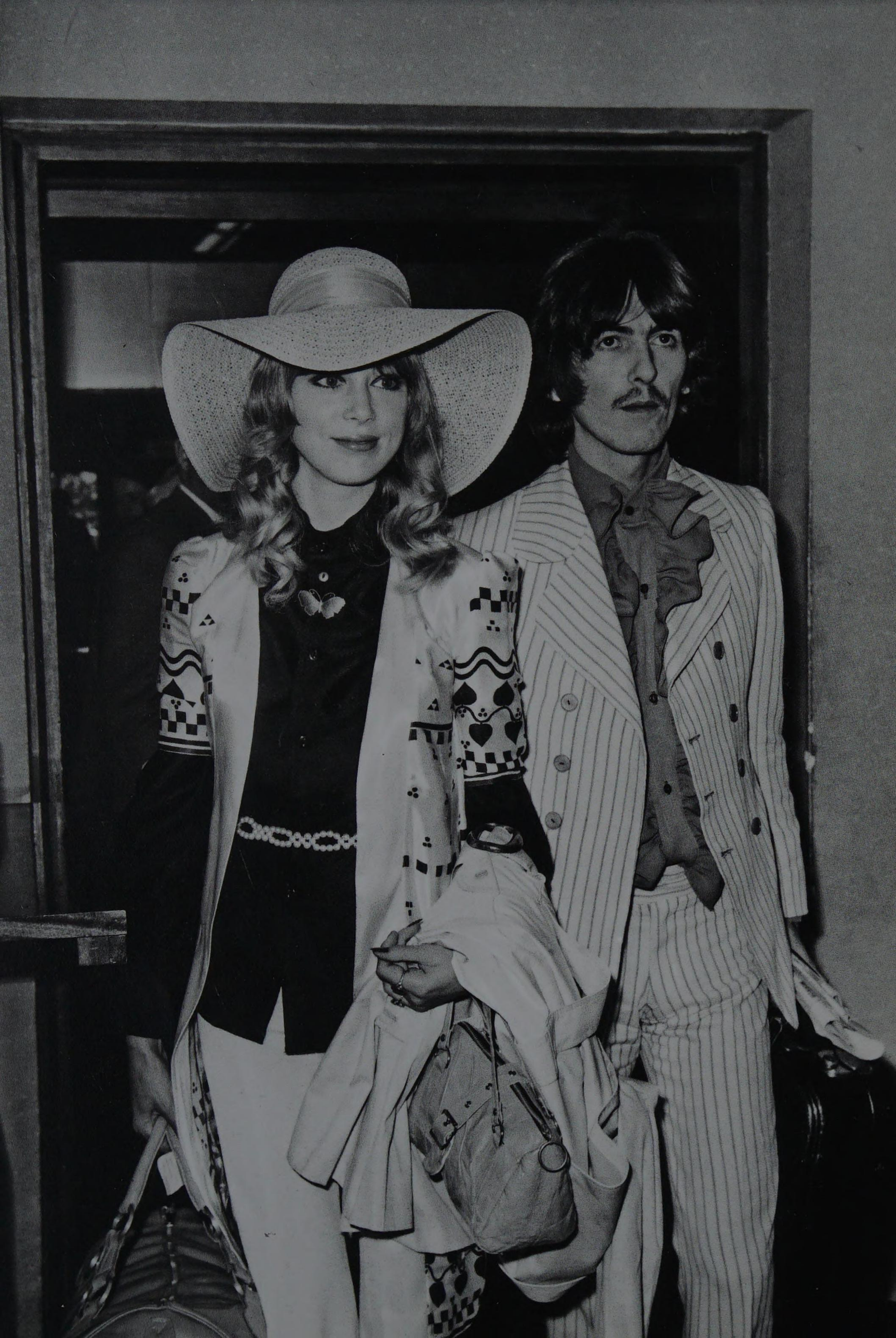
John: "It's a company we're setting up involving records, films, and electronics, and as a sideline, manufacturing or whatever. We want to set up a system where people who just want to make a film about anything don't have to go on their knees in somebody's office. Probably yours."

Paul: "It's just trying to mix business with enjoyment. We're in the happy position of not needing any more money. So for the first time, the bosses aren't in it for profit. We've already bought all our dreams. We want to share that possibility with others."

May 18, 1968 (this page) *May 16, 1968 (opposite)*

CANNES FILM FESTIVAL

While John and Paul were in the States, George and Ringo were taking in the Mediterranean glitz of the Cannes Film Festival. Ringo and wife Maureen (this page) leaving the restaurant Moucho, a popular hangout for Cannes festivalgoers in the old quarter of the French Riviera town. Ringo in particular enjoyed the atmosphere surrounding the Cannes festival, as it made for a welcome diversion from the interminable business dealings and squabbles that were engulfing the Beatles at home. Since both Ringo's cameo role in the film *Candy* and George's soundtrack debut on *Wonderwall* were being premiered at the festival, it was to be more of a working holiday than a break. George and wife Pattie (opposite) at London Airport on their way to the Cannes Film Festival.



May 18, 1968

MEETING MR. POLANSKI

Ringo spent a few hassle-free days at the Cannes Film Festival helping to promote the film *Candy*. During the evening of May 18, Ringo and wife Maureen had been to see the British film *Joanna*, directed by Mike Sarne. After the screening the couple hitched up with Polish director Roman Polanski for a chat. Polanski and the Beatles' paths would cross several times over the years, although the relationship was publicly sullied by the inference that the group's "White Album" was somehow influential in the bloody death of the director's wife, Sharon Tate, at the hands of Charles Manson and his "family."

May 22, 1968

CIVIL AND THEATRICAL

John and George in a huddle after the opening of another Apple shop. The Beatles, privy to the esoteric requirements of the drama community, had opened a second shop named Apple Tailoring (Civil and Theatrical) at 161 King's Road in Chelsea, London. The shop seemed much more thoroughly researched than its chaotic sister shop on Baker Street, and was quite successful in providing sartorial accessories to the theatrical profession. The two Beatles attended the opening of the King's Road store, then walked up the street to the swanky Club Dell Aretusa, where they enjoyed a post-launch reception. John took this opportunity to invite his new partner, Japanese avant-garde artist Yoko Ono, to the gathering, causing ripples of speculation as to the whereabouts of his wife Cynthia. This was John and Yoko's first outing together in public.

John: "I'm not talking about my marriage. I don't want to say anything about it. It complicates matters."

July 1, 1968

YOU ARE HERE

John and Yoko at the *You Are Here* exhibition at Robert Fraser's West End gallery. As this was John's first solo art venture, he took the opportunity to be photographed with his new partner, Yoko Ono. As a noted conceptual artist herself, Yoko was simpatico with the creative side of the errant Beatle's brain and encouraged him to assert his talent independently of the other Beatles. John would celebrate this first artistic venture with the release of 365 balloons into the London sky. John was gung-ho about the event, even if it meant alienating his ever growing legion of critics.

John: "Putting it on was taking a swipe at [the critics] in a way. I mean, that's what it was about. What they couldn't understand was that a lot of them were saying, 'Well, if it hadn't been for John Lennon nobody would have gone to it,' but as it was, it was me doing it. And if it had been 'Sam Bloggs' it would have been nice. But the point of it was—it was me. And they're using that as a reason to say why it didn't work. Work as what?"

July 8, 1968

EVERY ONE OF US

Work had finally been completed on the postproduction of *Yellow Submarine,* and, for the benefit of the press, a launch was held at a small viewing theater at Bowater House in Knightsbridge, London. George, Paul, and Ringo parried the journalists' questions about the film, their first celluloid endeavor since the troubled *Magical Mystery Tour.* John, mindful of the speculation about his relationship with Yoko Ono, skipped the event.

Paul: "We're just in it as drawings. It's us animated."

Q: "Did *Magical Mystery Tour* put you off making a film completely yourselves?"

George: "Yeah, we're going to be cartoons forever now, because they really put us off. Those no-good, damn critics."

July 8, 1968

YELLOW SUBMARINE LAUNCH

Yellow Submarine was a welcome reaffirmation of the cozy Beatles' image much loved by press and public. The whimsical nature of the film opened up yet another market as preteens flocked to the movies to wallow in the childlike imagery. In reality, the Beatles had little to do with the finished product; four mimics, including the British television comedian Dick Emery, provided their voices, while the Beatles' musical contribution to the soundtrack consisted of a hodgepodge of outtakes and previously released material. But the press and public loved it, and for a short while at least, the Beatles were back in favor.

Roger Ebert (film critic): "[It] is the most original and inventive feature-length animated cartoon since the days when Walt Disney was still thinking up innovations."

July 17, 1968

"WHERE'S YOUR WIFE?"

The anticipation leading up to the release of *Yellow Submarine* was palpable, and the chaos that prevailed in London's Piccadilly Circus on the day of the premiere was a throwback to the halcyon days of Beatlemania. The four Beatles arrived at the London Pavilion Cinema to a tumultuous welcome. However, garnering the majority of column space the next morning was John, who arrived entwined with Yoko Ono. The press was on his case, shouting out to John about his wife's absence.

Reporter: "Where's your wife?"

John: "I don't know."

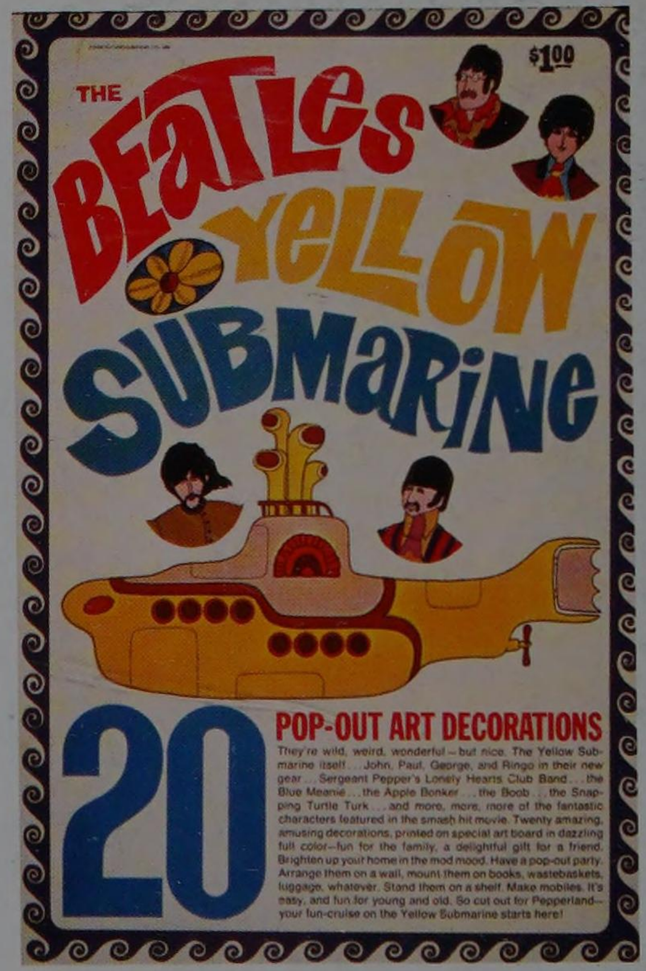
EVENING NEWS
ON SALE
SAL
BES
EVENN
NEW
PUF
YOU'RE YOW!
FOR YOUR LOCAL
EVENING STANDARD

July 17, 1968

DEJA VU ALL OVER AGAIN

Piccadilly Circus hadn't seen anything like this since, well, the last Beatles film premiere back in 1965 for *Help!* The fans ensured that there was plenty of that Beatlemania spirit to be had for the *Yellow Submarine* opening. Paul, ever the publicist, munched on an apple for the benefit of the cameras, although it was noted that in addition to the controversy surrounding John's marital shift, Paul had arrived alone, without his long-standing girlfriend, Jane Asher. A few days later Asher announced that their five-year relationship was over.

Jane Asher: "It's finished. . . . I don't really want to talk about it."



July 17, 1968

GEORGE AND PATTIE

George and wife Pattie looked every bit the swinging couple as they arrived for the *Yellow Submarine* launch. Significantly, this was George's last public event with the rest of the group; his Beatle image was becoming more and more at odds with his newly discovered self.

George: "When it's in the midst of all this and people are saying 'Beatles this' and 'Beatles that,' then I've got to accept the thing that they think I'm a Beatle. I'm willing to go along with it, you know, if they want me to be a Beatle, then I'll be one."

July 26, 1968

APPLE IN ACTION

The initial Apple decree to ferret out new talent found its first success with Mary Hopkin. The diminutive 18-year-old singer had appeared on the popular TV talent show, *Opportunity Knocks*. It was there that she was spotted by the fashion model, Twiggy. She promptly rang Paul, who, impressed by the Welsh woman's rich Celtic tones, had the teenager record a reworked version of the Russian folk song, "Those Were the Days." With the Beatles' patronage, it scaled the heights of the pop charts to number one.

John: "If somebody wants to make a film, they normally get shown into the wastepaper bin, and nothing ever happens, and people never see it. We hope to make a thing that's free, where people can just come, and do, and record . . . and not have to ask, 'Can we have another mic in the studio?' just because they haven't had a hit."

July 31, 1968

"JUST ONE ITEM PER PERSON"

For more than six months, the shop owners of Baker Street were incandescent in their condemnation of the gigantic psychedelic mural that had been painted on the side of the Beatles' trendy Apple shop. Under an avalanche of complaints, the powers that be pressured the shop's management to have it removed, replacing it with a stark whitewash. The boutique's initial success was not reflected in the cash registers however, and amid accusations of pilfering, the plug was pulled on the shop. In keeping with the spirit of the times, it was decided that the remainder of the stock be given away to the general public.

The "great giveaway" provoked chaotic scenes in and around Baker Street and the police were called in to restore order. A couple of days later, Paul and a few friends went to the vacant premises late at night and, after slapping white paint over the windows, traced the titles of the Beatles' new singles, "Hey Jude" and "Revolution," into the glass. In his excitement, Paul had overlooked the large Jewish community in the area who took considerable exception at the (wholly innocent) anti-Semitic inference.

Paul: "We decided to close down the shop last Saturday, not because it wasn't making any money, but because we thought the retail business wasn't our particular scene. So we went along, chose all the stuff we wanted—I got a smashing overcoat—and then told our friends. Now everything that is left is for the public."

apple
apple
CLASSIC
CAMERA
CHOCOLATES

October 19, 1968

THE CARNIVAL IS OVER

John with Yoko at Marylebone Court to face charges for the possession of marijuana and obstructing the police. Although the Beatles had publicly foresworn narcotics during their fling with the maharishi, it was no secret within certain circles that their appetite for marijuana was as healthy as ever. Privy to these mutterings was Detective Sergeant Pilcher, whose stock-in-trade was to raid high-profile rock stars in possession of their personal preferences. Without the mighty Epstein to pull the establishment's strings, the Beatles were now vulnerable to the forces of the law, and John was arrested for possessing cannabis during a raid on the couple's flat in London's Montague Square.

Derek Taylor (Apple press officer): "The evening papers arrived. 'Lennon and Yoko' was the main story. Not John anymore, 'Lennon.' A fan called, tearfully, for news and said, 'God bless you.' Mick Jagger was phoned and told on the set of his movie. He offered advice and love. Brian Jones called and sympathized. Now we're truly all one and the Beatles were as persona non Scotland Yard grata as the Stones."

John: "As this stuff is all mine, it will be me only who is involved."

November 8, 1968

A somber and diminutive Cynthia Lennon arrives at the High Court with her solicitor for the divorce hearing against husband John. It was a difficult time all around for John's former partner, although in the face of all the public frolicking of John and Yoko it was no real surprise that Cynthia was awarded a *decree nisi* in her case.

Cynthia Lennon: "I couldn't believe that it was happening to me. I hadn't even had a chance to discuss anything with John. I was being cut off like a gangrenous limb with the speed of a surgeon's scalpel."

November 21, 1968

YOKO MISCARRIES

During October, John had announced to the press that Yoko was pregnant with their first child, although it was obvious to those close to the couple that the circumstances surrounding the pregnancy weren't at all conducive to a safe delivery. Certainly, the harrowing drug raid in October and venomous press campaign against the pair had a considerable emotional effect on Yoko: Yoko had nearly lost the baby after the drug raid. Four weeks later Yoko was again rushed to the hospital, and despite the efforts of specialists at Queen Charlotte's Maternity Hospital, it was apparent that the child would not carry to full term. John stayed with Yoko for the duration of her time in the hospital, sleeping in a neighboring bed. When it was discovered that the bed was needed urgently by an incoming patient, John slept on a collection of pillows on the floor alongside Yoko's bed. The miscarried child was buried in a location known only to the couple, and was posthumously named John Ono Lennon.

December 1968

REAL LOVE

Despite the high-profile activities of John and Yoko, no one could deny that their love was genuine. This is one of a series of photos taken at John's home, Kenwood, as it was being cleared prior to its sale. The photos convey a portrait of a couple very much in love.

John: "We both think alike. We've both been alone. And we seem to have had the same kind of dreams when we were alone. I can see now that I always dreamed of a woman like this coming into my life. You can't go out looking for this kind of relationship. It's like somebody was planning it from above."

December 1968

BATHISM

John and Yoko keep it clean in the bathtub. Such was the nature of John and Yoko's union that they decreed to keep a visual as well as an audio diary of their time together (a tradition that was maintained right up to John's death in 1980). The photographer, Susan Wood, followed the couple during their early months together and recorded the highs and lows of this remarkable convergence of kindred spirits.

John: "I don't regret a thing, you know? Especially since meeting Yoko. That's made everything worthwhile."

Q: "What especially attracted you to Yoko?"

John: "Well, she's me in drag."

December 11, 1968

A ROCK 'N' ROLL CIRCUS

John and Yoko ham it up for the Rolling Stones' TV special *Rock and Roll Circus*. The show featured a star-studded gallery of 1960s rock icons, including Jethro Tull, Marianne Faithfull, and the Who. Certainly feeling like an outsider, John gleefully accepted an offer to appear on the show without the other Beatles and played in a jam session with Keith Richards, Eric Clapton, and Jimi Hendrix's drummer, Mitch Mitchell (the scratch quintet billed as A.N.Other). With additional accompaniment from what John described as "a mad violin player" and yelps and squeals from Yoko, the group played a storming version of the Beatles' "White Album" track "Yer Blues."

December 11, 1968

DAD FOR THE DAY

John and Yoko hung around the set for the majority of the *Rock and Roll Circus* performances and appeared in a few audience scenes, raving along to the likes of Jethro Tull and the Who. It wasn't all rock 'n' roll shenanigans though; there were a few poignant moments, as when John's estranged son, Julian, visited the studios to be with his dad for the day.

January 16, 1969

WALKING OUT

A resolute George leaves Twickenham studios with long-serving Beatles aide Mal Evans at the wheel. For most of January 1969, George had been rehearsing with the other Beatles for a projected live show—the group's first in more than three years—while their preparations were being filmed for a television special. Although initially acquiescent to the idea, the sensitive Beatle quickly found the tension on set upsetting to his delicate antennas. George had been in a relatively good space since returning from time abroad in the States with Bob Dylan, yet the atmosphere at Twickenham was a complete contrast to the gentle bonhomie he found with Dylan. George had to endure John and Yoko's ever-encroaching liaison, but it was Paul who finally caused George to snap, and a full-blown argument played itself out in the studio.

George: "In normal circumstances, I had not let his attitude bother me and, to get a peaceful life, I had always let him have his own way, even when it meant that songs that I had composed were not being recorded. When I came back from the U.S. . . . I was in a very happy frame of mind, but I quickly discovered that I was up against the same old Paul. In front of the camera, as we were actually being filmed, Paul started to get at me about the way I was playing."

January 30, 1969

ONE LAST TIME

Despite the internal fracas, George was eventually coaxed back to finish the Beatles' film project, which was directed by Michael Lindsay Hogg. Any hopes of a live concert as such were ditched, however. Gone, too, was Twickenham studios—its cold, uninviting sound stages making rock 'n' roll at ten in the morning a thoroughly unrewarding exercise. All four Beatles agreed that their newly completed studio under the Apple headquarters on Savile Row was a cozier option. In their absence, "Magic" Alex, Apple's in-house electrician, had designed a state-of-the-art recording complex and the Beatles were keen to explore the Greek inventor's far-out innovations.

However, in reality, very little of the Greek's blueprints made it off the drawing board, and as a result, precious little material was completed during the sessions. Even then, most of what survived was captured on an EMI mobile console, drafted in to compensate for the inadequacies of the machinery. An eleventh-hour proposal to film an impromptu performance on the roof of the Apple building was surprisingly agreed upon by the Beatles. On the morning of January 30, the group played a spirited set of ten songs from their current sessions, despite the January chill. Ultimately, though, despite the occasion of the Beatles' last ever "live" performance, the noise pollution from 42 minutes of amplified Beatles music caused considerable consternation in the district, and the police were called to restore the peace.

John: "I'd like to say 'thank you' on behalf of the group and ourselves and I hope we've passed the audition."

March 11, 1969

SOMETHING IS HAPPENING

Paul arriving at Apple's headquarters the day before his marriage to Linda Eastman. Word had leaked out (by none other than Paul himself) that the last Beatle was to tie the knot. Paul was typically coy about the fact that the news had escaped and happily played a game of cat-and-mouse with the press as they pursued him for what ended up being the last comments they would receive from a single Beatle. His bride-to-be, Linda, had been busy too, popping into Marylebone Registry Office to give the requisite 24-hour notice of their impending union.

Paul: "Yes, it's true, I am getting married. But I'm saying nothing more at the minute."

March 11, 1969

THOSE WEDDING BELLS

After an evening producing Apple's latest discovery, Jackie Lomax, Paul braved the waiting press, fans, and well-wishers as he made his way back to his St. John's Wood home. One pre-marital duty he'd neglected to attend to was the purchase of the wedding rings; in the small hours, Paul knocked on the door of a jeweler to purchase them, costing him the princely sum of £12 in the process.

March 11, 1969

"DON'T YOU START!"
Paul lays the law down to fans and press as he leaves Apple headquarters to make the short trip home to his home in St. John's Wood. Paul was characteristically enjoying the fuss that was surrounding his marriage.

March 11, 1969

GOING, GOING, GONE

Before turning in for the night, Paul still had to deal with the press and fans who had gathered outside his Cavendish Avenue house. Paul's impending nuptials were too much for a group of fans, later to become immortalized in song as the "Apple Scruffs." During the latter part of the 1960s, the band of obsessed fans spent their waking hours waiting for the Beatles to appear from their various offices and studios in the hope of receiving a brief word or a nod from their idols. To the section of the pack known as "Paul's girls," the news that their favorite and long unattached Beatle was to marry was a devastating blow.

Carol Bedford (Apple Scruff): "I could tell just from their faces that the girls would never accept Linda. Nor would they ever accept Paul getting married. He was theirs and they were his girls. As long as he was single, there was hope you might be the one. . . . They each felt they were a special part of his life and this was about to end."

March 12, 1969

IT'S OVER!
Paul and Linda McCartney descend the steps of Marylebone Registry Office to a phenomenal welcome from press and fans. The wedding, initially booked for 9:45 a.m., was delayed for an hour by the late appearance of Paul's brother, Mike, who had been held up by a late train from Liverpool. In the event, no other marriages were scheduled that day and so the McCartneys' appointment was honored without too much fuss. Despite having leaked the news to the press, Paul was still a little nonplussed at the attention the wedding was receiving.

Paul: "All I wanted was a quiet ceremony between Linda and myself. It doesn't concern anybody else."

March 12, 1969

A CLOSER LOOK

In the car after the wedding, Paul and Linda, with Linda's daughter, Heather, and Paul's brother, Michael, ease their way through the crowd en route to a church blessing. With them, to their left, is Apple boss and witness Peter Brown. Seconds after this picture was taken, the side window of the car was shattered under the weight of people trying to get a closer look at the couple.

March 12, 1969

Linda relaxes on Paul's shoulder after their hectic schedule. The couple were front-page news that evening after their high-profile union. Despite the celebrations, many of Paul's fans were enraged that he married Linda.

March 12, 1969

After the wedding ceremony, Paul and Linda made a trip to a St. John's Wood church for a traditional blessing. Shortly afterward, with Linda's daughter, Heather, in tow, the happy family repaired to the swank Ritz Hotel, in London's Piccadilly Circus, to give a few interviews to the various news agencies.

Q: "Paul, what does it feel like to be married at last?"

Paul: "It feels fine, thank you."

Q: "Is this going to change your life much, do you think?"

Paul: "I don't know, really. I've never been married before."

Q: "When did you decide to get married, and what prompted it?"

Paul: "About a week ago. We just decided to do it rather than think about it."

Q: "How do you feel about being father to a six-year-old?"

Paul (jokingly): "It's terrible. I hate it!"

It was then back to Paul's house in St. John's Wood, where a few jubilant fans showered the couple with confetti as they entered the green doors to the property.

March 12, 1969

ONE LAST WORD

Once they arrived home at Paul's St. John's Wood property, there was still more press to attend to and the newly-weds gave a final interview on their doorstep. With Paul's dog, Martha, barking in the background and a phalanx of militant fans hollering over the 12-foot wall, it proved to be a somewhat chaotic, noisy exchange.

Q: "Mrs. McCartney, congratulations! What does it feel like to get married to one of the most eligible bachelors in the world and be the envy of all the ladies?"

Linda: "Well, it feels great to be married."

March 20, 1969

IT'S LEGAL

As if proof was needed, John and Yoko's love for each other was now legally binding. On the tarmac of the Gibraltar Airport, John proudly displays the wedding certificate, newly obtained from the offices of the British consulate. The couple had flown to Gibraltar from Paris upon learning that they could marry there in relative secrecy. Their love affair with the pretty British quarter was short-lived, though, and they spent just 70 minutes in the territory with Apple aide Peter Brown and Apple photographer David Nuttall as witnesses.

City and Garrison
of GIBRALTAR.

Fee : 2s. 6d.

Search Fee : Nil.

A 15697

CERTIFIED COPY of an ENTRY OF MARRIAGE
Pursuant to the Marriage Ordinance

1969 Marriage contracted at the Registrar's Office in the City of Gibraltar.

No.	When Married.	Name and Surname.	Age.	Condition.	Rank or Profession	Residence at the time of Marriage.	Father's Name and Surname.	Rank or Profession of Father.
	Twentieth	JOHN WINSTON LENNON	28	Previous marriage dissolved	Musician Composer	Kenwood, Cavendish Drive, Waybridge, Surrey	Alfred Lennon	Seaman (retired)
308	March,	YOKO ONO COX	36	Previous marriage dissolved	Artist	25, Hanover Gate Mansion, London W.1.	Eisuke Ono	Banker (retired)

1969.

Married in the Registrar's Office, by Governor's Special Licence, before me: C. J. Wheeler
Marriage Registrar

This Marriage was contracted between us, John Winston Lennon, Yoko Ono Cox, in the presence of us, Peter Brown, D. Hutter

Insert in this Margin any Notes which appear in the original entry.

CAUTION: Any person who (1) falsifies any of the particulars in this Certificate, or (2) uses a falsified certificate, knowing it to be falsified, is liable to prosecution.

I, CECIL JOSEPH WHEELER - - - - Marriage Registrar of Gibraltar, do hereby certify that this is a true copy of the Entry No. 308 in Volume XVI of the Register Book of this City and Garrison. Witness my hand and Seal this 20th day of March, 1969

C. J. Wheeler
Marriage Registrar.

March 20, 1969

FLYING HIGH

John and Yoko prepare to leave Gibraltar with a photo call against the dramatic 1,398-foot-high Rock of Gibraltar. With pilot Trevor Copleston at the controls of their private jet, the newly-weds continued their holiday in Paris.

March 24, 1969

WALKING THE STREETS OF PARIS

John and Yoko wandering around the artists' quarter of Paris's Left Bank. The newlyweds, their monochromatic fashion sense veering between all black and all white, would meet up with the surrealist artist, Salvador Dalí, during their stay. In France at least, they were allowed a little respite from all the controversy they were facing in England.

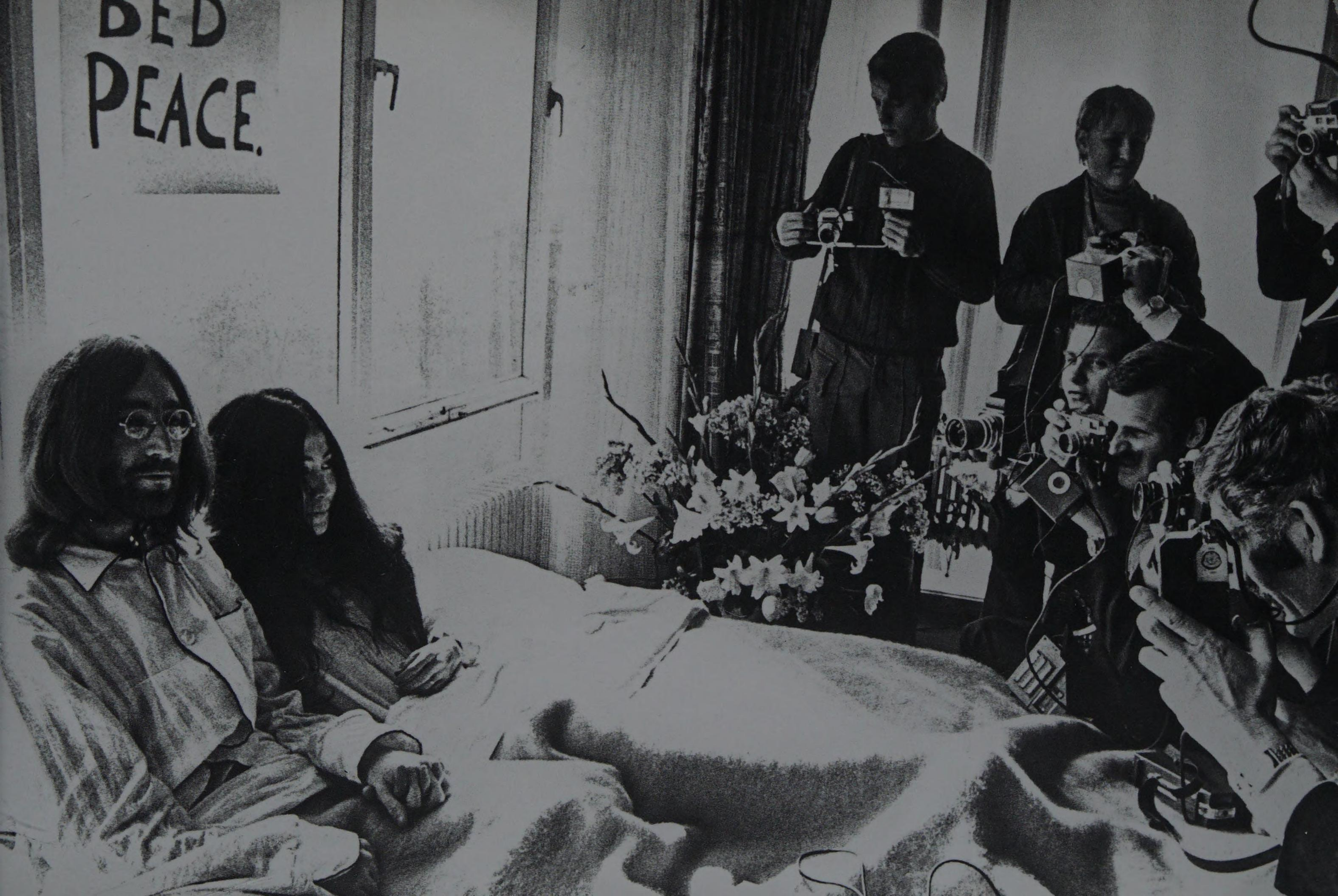
John: "I know it won't be very comfortable walking around with all the lorry drivers whistling and that, but it'll all die. Next year it'll be nothing, like miniskirts or bare tits. It isn't anything. We're all naked, really. When people attack Yoko and me, we know they're paranoiac. We don't worry too much. It's the ones that don't know and you know they don't know, they're just going round in blue fuzz. The thing is . . . 'Look, lay off will you? It's two people, what have we done?'"

March 25, 1969

NUPTIAL PEACE

In the first demonstrable act of their union, John and Yoko staged a "bed-in" for world peace. The couple had flown to Amsterdam to spend seven days in bed in an effort to promote understanding and compassion in the troubled times of 1969. Grabbing the wrong end of the proverbial stick, the world's press converged en masse on the presidential suite of the Amsterdam Hilton, believing that the newlyweds were going to engage in a spot of post-nuptial hanky-panky for the cameras.

John: "Can you think of a better way to spend seven days? It's the best idea we've had."


BED
PEACE.

April 1, 1969

THE HONEYMOON IS OVER

John and Yoko arrive back at London's Heathrow after their eventful "honeymoon" in Amsterdam. For all the smiles, John had successfully managed to both enrage and baffle the nation with his antics with Yoko. The metamorphosis from mop-top to psychedelic warrior was not lost on the British press, who pillared his every move with unbridled contempt. His peers back at Apple (although they would never have vocalized it at the time) were similarly confused.

John: "There were some strange reactions from all my friends at Apple about Yoko and me, and what we were doing: 'Have they gone mad?' But of course it was just us, you know, and if they are puzzled or reacting strangely to us two being together and doing what we're doing, it's not hard to visualize the rest of the world really having some amazing image."

April 1, 1969

BED PEACE

Returning from their seven days in bed for peace, John and Yoko found time to share some bed-and-bag space with TV host Eamonn Andrews on his live early-evening *Today* show.

John: "When Yoko and I were in Amsterdam doing the bed-in for peace, we realized that if we have something to say, or if anybody has something to say, they can communicate better if they don't confuse anybody with what color their skin is or how long their hair has grown."

EAMONN
PEACE

May 4, 1969

TITTENHURST PARK

When John's last possessions from Weybridge were finally boxed up, the whole kit and caboodle was transported some 20 miles west to Ascot, a small village famed for its royal horse-racing connections. John had purchased Tittenhurst Park, a rambling estate fronted by an imposing white manor, for £145,00 in May 1969. The Lennons soon transformed the house and grounds into their own personal garden of earthly delights. Among the new additions was a large lake and a variety of romantic structures dotted around the limits of the property. John's newly found haven would host the final Beatles' photo session on August 22, 1969.

May 4, 1969

YOU NEVER GIVE ME YOUR MONEY

Ringo and Peter Sellers throw a party at the exclusive Les Ambassadeurs Club in London's Mayfair to launch their new film project, *The Magic Christian*. The club was familiar territory for Ringo, as it had hosted several scenes in *A Hard Day's Night*. Of all the Beatles, it was Ringo who felt most at ease with the jet-set fraternity, and this evening's guest list included a veritable who's who of the celebrity set. The patrons who turned out included fellow Beatles Paul and John, accompanied by Linda and Yoko, and celluloid luminaries such as Richard Harris, Roger Moore, Sean Connery, Stanley Baker, George Peppard, Spike Milligan, and Christopher Lee.

May 24, 1969

MORE BEDISM

As if seven days in bed for peace in London wasn't enough, John, Yoko, and her daughter, Kyoko, set off from Heathrow for yet another campaign under the linen. Their initial plan to stage the event in America was thwarted due to John's narcotics conviction last October, so the Bahamas (given its close proximity to the U.S.) was chosen. On arrival, however, the unbearable heat made the prospect of seven days in bed an unpleasant thought and unworkable. Undeterred, the couple headed for Montreal, Canada, to begin their peaceful bombardment of America's airwaves and television screens.

June 1, 1969

SUN, HERE IT COMES

George and wife Pattie fly off to Sardinia, Spain, for a well-earned holiday. The protracted business dealings of the Beatles were starting to overshadow any musical (and spiritual) pursuits upon which the group was keen to embark. George in particular was tiring of the interminable squabbling over the financial mismanagement of the group and would seek solace in sunnier climes. It was during this holiday that he would put the final touches on one of his most evocative compositions, "Here Comes the Sun."

George: "We'd been through really hell with business, and, you know, it was very heavy. And on that day I just felt as though I was sagging off, like from school, it was like that. I just didn't come in one day. And just the release of being in the sun—it was just [a] really nice day. And that song just came."

Gates 11 - 20

June 1, 1969

GIVE PEACE A CHANCE

The culmination of John and Yoko's high-profile peace crusade from room 1742 of the Queen Elizabeth Hotel in Montreal was a recording of John's anthemic composition "Give Peace a Chance." The simple but effective tune was recorded in the Lennons' bedroom with a cast of friends, well-wishers, and Hare Krishna devotees. Celebrities Timothy Leary, Tommy Smothers, and Petula Clark also attended the party, and happily joined in on the cheering and clapping toward the end.

John: "I was pleased that America took up 'Give Peace a Chance' because I had written it with that in mind, really. I hoped that instead of singing 'We Shall Overcome' from 1800 or something, they would have something contemporary."

December 10, 1969

GIVE PLEA A CHANCE

As a result of John and Yoko's flag-waving, a sizable contingent of campaigners lobbied for the couple's patronage in their own struggles. One controversy that the couple adopted was the plight of the late James Hanratty, the last man in England to be hung. The circumstances that led to his committal had long been in doubt. John and Yoko had met with Hanratty's family and soon began a short campaign to highlight the suspicions that had been raised over the case.

John: "With the Hanrattys we spent many hours with the parents, and the lawyers, and witnesses that they produced to convince us that there was a miscarriage of justice or a shadow of doubt."

MURDERED
HANRATTY

December 10, 1969

DELANEY AND BONNIE AND GEORGE

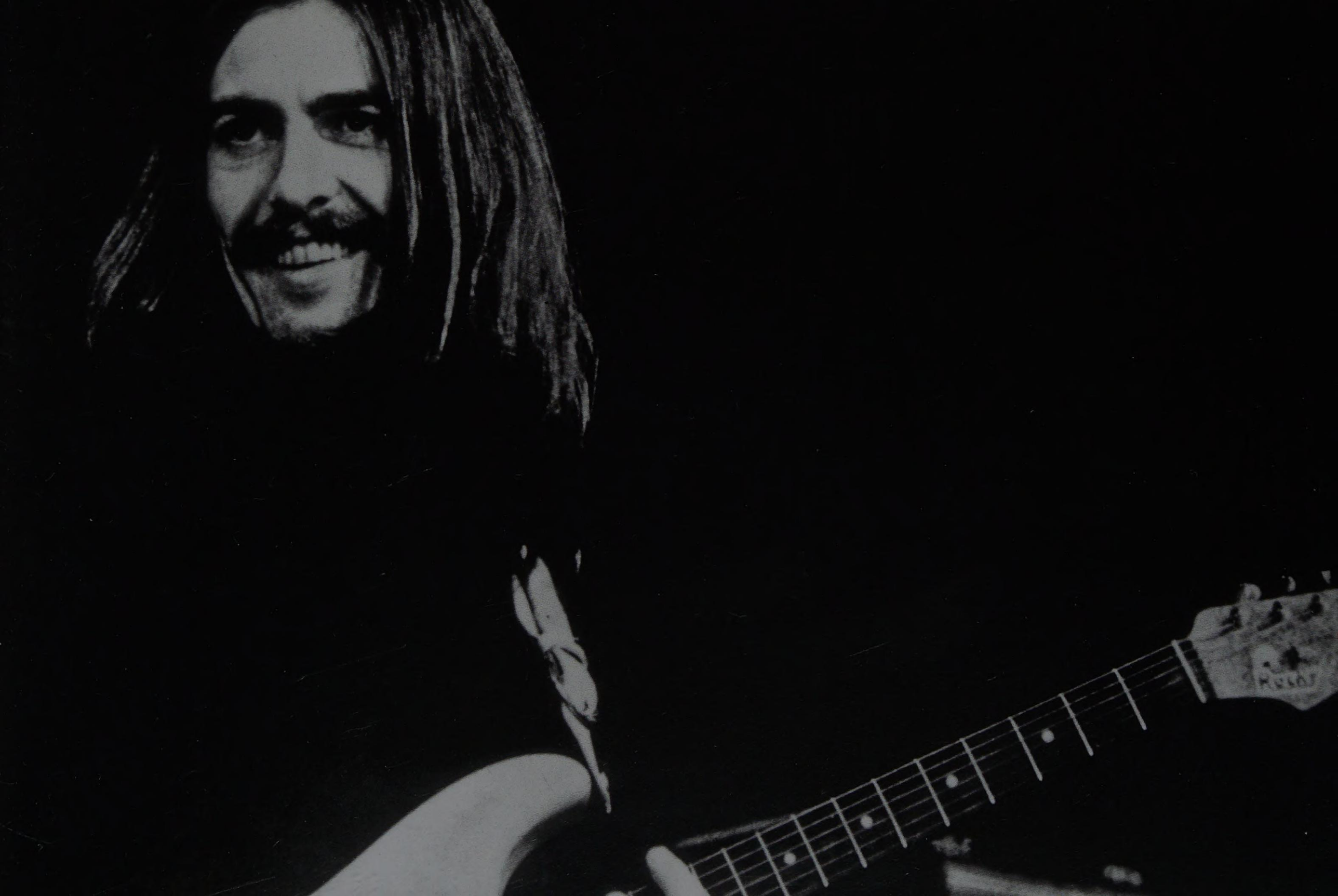
George arriving in Copenhagen with long-term Beatle aide Mal Evans (at right) for a series of concerts backing Delaney and Bonnie. After a year of stress and torment, George eagerly accepted the offer to go on the road with the American duo for a series of European dates. It was another sign that the Beatles were becoming more and more independent of each other and reaching out beyond the boundaries of the group.

George: "There are no expectations, because it's so anonymous. You can go out and do whatever you can do. I'd like to do this with the Beatles, too, but more like Delaney and Bonnie, with us augmented with a few more singers, and a few trumpets, saxes, organ, and all that."

December 10, 1969

HAPPY IN THE SHADOWS

George onstage with Delaney and Bonnie at the Falkoner Theatre in Copenhagan. For the band's series of gigs throughout Europe, George happily stood in the back line of the setup and inconspicuously performed a reliable yet unremarkable accompaniment to the rhythm section of the band.



December 15, 1969

GOT LIVE IF YOU WANT IT

For his first concert appearance to a British audience since 1966, John hastily convened a group of musicians, including fellow Beatle George, onstage for a charity evening of music and fun at London's Lyceum Ballroom. John's reasoning for the gig was twofold: to raise a considerable amount of money for UNICEF and to record the concert for later release. The Plastic Ono Band, in all its nebulous glory, performed a 23-minute set combining just two songs, their latest hit record *Cold Turkey*, and Yoko's harrowing track, "Don't Worry Kyoko (Mummy's Only Looking for Her Hand in the Snow)."

January 16, 1970

SELF-PORTRAITS

John and Yoko had already premiered a film revealing John's penis in various stages of erection, and he would further mine the theme of erotica with an exhibition of self-penned, highly personal lithographs. The 14 pictures, depicting John in various stages of sexual entanglement with Yoko, predictably ignited yet another bout of Lennon bashing in the media, who were by now thoroughly sick and tired of his apparent determination to self-destruct as a Beatle. Although the champagne was flowing on opening night, the bubbly appreciation would be short-lived. Scotland Yard's Obscene Publication Squad would visit the exhibition at the London Arts Gallery the day after the opening and remove a number of pictures for "examination." The gallery would eventually be sued for displaying the pictures, but at a court hearing it would be acquitted of any impropriety in showing them to the public.

Ringo: "John and Yoko? Some people think they're mad, but he's only being John."

February 2, 1970

PLEASED TO MEET YOU

Ringo and wife Maureen at London's Heathrow returning home after a working holiday in the States. The couple had been on the West Coast principally for a gala premiere of Ringo's latest film, *The Magic Christian*, although they did manage to sneak in a performance by Elvis Presley, in his new cabaret persona, during their stay in Las Vegas.

SINK
THE
MAGIC
CHRISTIAN

February 4, 1970

LIVING IN HARMONY

John and Yoko weren't the only ones doing their bit for world harmony. George, through the gentle energies of Krishna consciousness, was spreading the word of increased vibrations through meditation and strict obedience to the word of the Lord. Giving the fledgling U.K.-based wing of the Krishna movement a considerable boost, George recorded a version of the Hare Krishna mantra with followers from the London order of the movement. George produced the repetitive chant, used in daily worship by Krishna devotees, at Abbey Road studios. Taking a leaf out of the Beatles' campaign book, George also took the band of spiritual minstrels onto the roof of the Apple headquarters in London to formally launch the single.

March 12, 1970

FRIAR PARK, HENLEY-ON-THAMES

For more than five years George had lived in a modest bungalow on the fringes of London's stockbroker belt in Surrey. The modern look of the Esher property was a hit with the young Harrison when he purchased it in 1965, but in 1970 his newly found spirituality demanded something a bit more in keeping with the world's most recognizable mystic. Friar Park, a run-down manor house in the leafy environs of Henley-on-Thames, was up for sale, and the Beatle instantly fell in love with the 80-room property. He ultimately poured hundreds of thousands of pounds into the manor and its lavish grounds, restoring them to their former glory.

January 1971

OH WOMAN, OH WHY?

The McCartneys put on a show of unity as they put the final touches on their debut single, "Another Day," and its B-side, "Oh Woman, Oh Why?"

SOBER AND DEFIANT

Paul and Linda leaving the rear exit of London's High Court of Justice in the Strand after attending hearings regarding the breakup of the Beatles' partnership. Paul had instigated the proceedings after taking exception to the appointment of Allen Klein as manager and had cited the gradual disintegration of the band in bringing his action.

Klein had long set his sights on the management of the group, and after Epstein's death, made tentative steps to secure them. After talks with John, Ringo, and George in early 1969, he received the patronage of 75 percent of the group. Paul, however, would be the hardest to win over. Having recently married Linda Eastman, Paul had wanted his father-in-law, Lee (an entertainment lawyer), to take over the group's affairs and therein lay the conflict. Feeling that Paul had vested interests in his choice, the other Beatles refused to budge and so Paul was left with no option but to sue his former partners. Paul won his battle, but the whole sorry saga of the Beatles' demise had to be aired in full view of the public.

John: "Paul's criticisms of Allen Klein may reflect his dislike of the man, but I don't think they are fair. Klein is certainly forceful to an extreme but he does get results. He didn't sow discord between us."

Paul: "All summer long in Scotland I was fighting with myself as to whether I should do anything like that. It was murderous. I had a knot in my stomach all summer. . . . My biggest problem was I had to sue the Beatles; I tried to sue Allen Klein, but he wasn't a party to any of the agreements, so I ended up having to sue my best friends as a technical matter. It was the last thing in the world I wanted to do, but it was pointed out to me that it was the only way to do it."

April 26, 1971

DON'T WORRY, KYOKO

John and a distraught Yoko arrive in Paris after the drama of an alleged abduction of Yoko's child, Kyoko, in Spain. Authorities had detained the couple for a short period in Majorca after Yoko's former husband, Anthony Cox, had claimed to local police that they had kidnapped the child while in his care. However, as specified in their divorce hearing, while Cox had been granted visitation rights, it was Yoko who retained full custody of Kyoko. Nevertheless, Cox refused to give the child over to the Lennons when they arrived to collect her and subsequently went to the police.

May 12, 1971

A BRIEF RESPITE

Paul and Linda with children Mary and Heather, en route to Mick Jagger's wedding in the south of France. The family flew to fashionable Saint-Tropez to attend what the press had dubbed "the wedding of the decade." Still embroiled in the Beatles' legal affairs, the "ex-Beatle" (something Paul constantly referred to himself as) had retreated to his Scottish farm and had become something of a recluse.

July 14, 1971

John and Yoko return from a trip to New York that had included a highly charged appearance onstage with Frank Zappa and the Mothers of Invention. The couple's return to England was timed to coincide with the reissue of *Grapefruit*, Yoko's conceptual, if at times wholly unfathomable, art and verse collection.

John: "A lot of people who read the book when it was first published . . . are now professors of American universities, and *Grapefruit* is part of the curriculum in film schools."

August 1, 1971

THE CONCERT FOR BANGLADESH

Flanked by Bob Dylan and Leon Russell, George performs to save a generation at Madison Square Garden in New York. Moved by the harrowing scenes relayed from war-torn Bangladesh, George put together two benefit shows to raise much-needed finances to help alleviate the suffering in the region. With support from sitarist Ravi Shankar, George was able to coax the finest of the world's musicians to play an emotional concert, in hindsight the first benefit concert to be staged by rock's fraternity.

George: "We had to get this together quickly so I had to put myself out there and hope for friends to support me."

December 1980 (this page)

Early 1970s (opposite)

TAKE THESE WINGS...

Of all the Beatles' solo ventures, it was Paul's loose collaboration with Wings that found most favor with the buying public. Paul's talent for crafting unforgettable pop tunes helped Wings dominate the charts on both sides of the Atlantic during the 1970s.

December 1980

THE UNTHINKABLE

Just weeks after this picture was taken, John was dead, the victim of a crazed assassin's bullet. John, who had lived virtually incognito for five years following the birth of his son, Sean, had been thrust back into the spotlight with the release of his collaborative album with Yoko, *Double Fantasy.*

John: "People come up and ask me for autographs or say 'hi,' but they won't bug you. Do you wanna know how good that feels?"

June 1, 1987

IN SUPPORT

Ringo with wife and actress Barbara Bach at a charity auction in support of the AIDS Crisis Trust at Christie's in London. A party fixture during the 1970s and 1980s, the couple would eventually seek professional help for their excesses, which eventually led them to adopt a more conventional lifestyle.

AIDS CRISIS TRUST

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Simon Wells

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